Sri Brahma Vidya Vimarsini Sabha Series No. 6

SRIVIDYA SAPARYA VASANA

With A Foreword By

Prof. S. V. Venkateswara, M. A.

And

An Introduction By

Dewan Bahadur

K. S. Ramaswami Sastriar, B. A. B. L.

Author :—N. Subramania Iyer

Translator :—A. Nataraja Iyer

With the best compliments to
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With the Best Compliments from

G.N. VENKATANARASIAH

" SRI GUHANANDA MANDALY "

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SRIVIDYA SAPARYA VASANA

OF

Brahmasri **N. Subramania Iyer**

Translated into English by

Brahmasri A. Nataraja Iyer B.A.,

Secretary,

Sri Brahma Vidya Vimarsini Sabha.

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FOREWORD.

ŚRĪ VIDYĀ stretches away into a remote, none the less unfading, past. The spirits of heaven seem to dance and sing with the rising Sun. Waves and spirals of sound convey the music of the spheres. Cones of heat and electrons of movement wake the slumbering world and rouse the passions hidden in the unconscious. Outlines of form and spheres of colour unfold the lotus of blooming beauty and awaken sensuous dreams and soft desires. No wonder, *Upanishads* differentiate the spheres of Sun, Moon and Fire in the Solar orb. These have corresponding spheres in the macrocosm and microcosm, and suggest the triple (*tripuṭi*) in *Chakra* and *Mantra*.

त्रिखण्डं मातृकामन्त्रं सोमसूर्यानलात्मकम् ।

The Sun's synergy was analysed into three aspects of energy,—Day, Night and Sandhyā, conceived as presided over by the Graces—Sāvitrī, Gāyatrī and Sarasvatī; Śrī, Hrī and Umā. These represent the triple energy of sound in *Ṛg, Sāma* and *Yajus* which, in *Brāhmaṇas*, the Sun is painted as wooing at morning, noon and dusk. The worship of Śrī appears to have developed out of that of Fire

(*Jātavedas*). It is fully described in *Sri Sūkta*, a supplement (*khila*) of the fifth *maṇḍala* of the *Ṛg Veda*. Śrī wears garlands in spirals of light, goodness and joy, breathes the scent that is free from stain though locked in the muddy vesture of the body, evokes ideals rooted in the sub-conscious, and abounds in grace that fills the honey-feel of bliss. We have the archetype of our Durgā, Lakshmī and Sarasvatī.

श्रीमाता श्रीमहाराज्ञी श्रीमत्सिंहासनेश्वरी ।

Mother of calm in storm, creatrix of wisdom, love and Life ;

Queen of beauty, grandeur, glory and Time ;

Lady of the dim-lit Cave, the swell of life that chases sloth and sin and tears the bowels of vice ; wooed by mystic mumblings for supernal gifts ;

Thrice-blest as Word, Resort, Rest and Recreation, recurring evermore.

Mother maker and sustainer dwells in her creation as Synergy of life and mind. She inspires love and stimulates emotions, hence known as Kāmeśvarī. As Power, she generates powers (*siddhis*) in personality. As Light, she illumines with wisdom and direction (*prakāśa* and *vimarśa*).

As Kuṇḍalini *śakti*, she is Dynamic Real, and her path is mapped out by mystics, to whom her workings are not mysteries. She dominates the nervous, sympathetic and para-sympathetic systems. She passes beyond the differentials of the super-conscious into the integral of the *ūrdhva mūla* tree of *Samsāra*, and points the way beyond into the Inexpressible aud Infinite. *Maitrāyaṇi Upanishad* has the fullest description of this 'three-fold Brahman.' 'It has roots above, and its branches are Space, Air, Fire, Water, Earth and the rest.'

When the Yogi expands his lungs and fills the orifices with compressed air his mind enjoys equanimity undistracted by outward pulls of the senses. In *dhāraṇā* he wills energy into particular sensitive centres and establishes control over involuntary (sub-conscious) activities. Internal illumination enables him to respond to higher vibrations in the universe. His attitude is one of responsive co-operation at each stage. Mystic union does not mean mistiness, but an embrace of Cosmic Universal. Its essential fact is the conscious relationship between the Soul and Unity. Symbolism is its language, every symbol being the living visage of a realised abstraction. Allegory expresses it by external attributes and frozen gestures, and is a caricature of the symbol.

Śrī *Chakra* is a pictorial representation of these experiences idealised and abstract. There is symbolism in every aspect of it—lines, cones and petals, their number and disposition, their forms and mutual relations, and the seed-syllables and fingerposes used in the worship. *Chakra* denotes the wheel of Creation—Life, Mind, Cosmos, Time.

Its essential quality is movement and change, shapening the substance. Mystics like Aśvaghosha and Kālidāsa refer to the helplessness of man as a speck on the whirligig of time. *Kāṭhaka* recension of *Yajur veda* describes the wheel of Time with years, months, days and seconds comprised in it. 'As streams pass into the River, units of time pass into Samvatsara.' It is an endless cycle, and brings each one a soft wind or a whirlwind with the rising or setting of Sun or Moon. *Maitrāyaṇi Upanishad* describes the dweller in the lotus of Time. The lotus or spinning wheel of creation is an ancient symbol of life, unfolding forms like the potters' wheel which, unknown to *Ṛg-Veda*, is detailed in other Vedic texts. Cosmic wheel of fortune in the hands of Lakshmī-Nārāyaṇa is well-known. *Bhagavad Gītā* mentions the many-hued wheel of mind set in motion by Īśvara, of which attachments are the spokes. It is mentioned

in *Ṛg-Veda*, (*ano manasmayam*). He is described in *Praśna Upanishad*: 'In the *Chakravartin* who turns the wheel all the parts stand fast.' He is the *Purusho manomayah* of *Taittirīya Upanishad*. Mind, Life and Sex are functions inter-connected.

Mantra śāstra has a long history. Words chanted in concert haunt and hypnotise, and so are phrases and rhythms in the *Ṛg-Veda*. Music passed into word and meaning gives linked sweetnesses drawn out in the *Sāma Veda*. *Yajur Veda* stresses notes softy mumbled so that they could reach unto heavenly heights. *Atharva Veda* teaches the magical effect of throwing pregnant vigour into a concentrated word or phrase. Repetition influences the sub-conscious and induces lasting changes in the psychic equilibrium. *Mantras* have a liquidity of meaning and a fluidity of suggestion, marvellous in the case of mono-syllables (*bījākshara*). Their significance varies at each stage of spiritual progress.

Playing with Power is like playing with fire. The stimulus of a *mantra* might commend greed to a glu tton or sleep to a sluggard. The *guru* studies the impulses and habits of the disciple, prepares his spirit for the seed-mantra, and guides and studies his progress at every step. Each meaning of a *mantra* is like a fresh melody woven out of a gamut.

Hence the dependance on the *guru*, and its liability to abuse. Apotheosis of the *guru* has been pregnant with mischief in various parts of India. Vidyas are sealed books to the rank and file, and experts who know have beaten their muffled drums in notes monopolist and monotonous. The first *guru* to realise this was Lakshmīdhara in the 16th century. He makes a generous gift of the most secretly treasured syllable (*śrīm*) to all his readers, and adopts them as disciples without any ceremonial introducing the relationship. The responsibility of the *guru* is hedged in with safeguards. Emphasis on traditional teaching (*Sampradāya*) checks the aberrations due to individual idiosyncracy. Stress is laid not on what the *guru* teaches but on what he is and how he does. The ideal *guru* like Dakshiṇāmūrti teaches by a silence more significant than speech, as the mystery of Reality eludes all the machinery of speech and symbol. Lastly, the disciple is taken over to the conception that the highest *guru* is in himself, the *Gurupīṭha* being in his cerebrum, where Godhead reveals itself in the manner suiting his preparedness and his aspiration.*

The spiritual student who has had glimpses of the high peaks and ridges of Universality burns

* See my *Indian Culture Through the Ages*, Vol.I.

with a desire to grasp the whole (*akhaṇḍa*). He appeals to his ideal to shed its limitations and appear before him entire, stripped of the blaze of *māyā* that blinds his supreme vision. Her *śakti* that blinds and distracts withdraws into the deep but dazzling darkness of itself. The veil is torn from his eyes (*Sambhūtyā amṛtam aśnute*) revealing the dark places which are the very warp of the soul. The quondam idolator had become an iconoclast, and he has now risen to a plane higher than both. Iconolatry and iconoclasm are but scaffoldings framed by feeble spirituality in its fitful efforts at subjective evolution. The voice of *Vimarśa* found in them Means to the End, eclipsed, like all *sâdhanas*, when the light of the Universal (*pūrṇam*) dawns on the developed soul.

The mystic who had surrendered everything to Śrī now witnesses Beauty all round him. Nothing is ugly to him—the rolling cataract of life, yawning clefts of gloom or dark depths of eternity. Love (Kāmeśvarī and Kāmeśvara) has swept down all barriers, and the Universal part of his Being (*Ānanda Bhairava*) appears within him, subsuming all facts, realities and values under one meaning, reflected in the eddies and under-currents which the deeps below conceal or reveal. The Soul is lifted above words and wonders, which are seen as facets of Reality.

यतो वाचो निवर्तन्ते अप्राप्य मनसा सह ।
आनन्दं ब्रह्मणो विद्वान्न बिभेति कदाचन ॥

This book is to be welcomed as an endeavour to interpret Śrī Vidyā from the Vedāntic point of view. (*Adhyātma Vidyā Vidyānām*). It is interesting that Mr. Subramania Ayyar insists that the *Upāsaka* should from the beginning get the right attitude and view the apparatus of religious worship as stepping stones to the Highest.

S. V. VENKATESWARA

Madras
July 31, 1940.

INTRODUCTION.

I deem it to be a rare and unique privilege to write this Introduction not because I deem myself to be, like the author, a Śrīvidyā adept who alone could aptly and worthily write an Introduction to this great work, but because the request (which I honour as a command) courteously made to me to write it gives me the valued chance of linking my name with the author's name and enables me to place a few, albeit faded unlovely scentless, flowers of adoration at the lotus feet of the Universal Mother.

I write these words on the Krishṇa Janmāshṭamī day. How fitting the day is for such a task! It was Lord Srī Krishṇa who wanted Devī to incarnate prior to His own incarnation and to prepare the world for His incarnation. Who can fathom the mystery of this request to Devī to be born as Yaśoda's daughter?

अथाहमंशभागेन देवक्याः पुत्रतां शुभे ।
प्राप्स्यामि त्वं यशोदायां नन्दपत्न्यां भविष्यसि ॥
अर्चिष्यन्ति मनुष्यास्त्वां सर्वकामवरेश्वरीम् ।
धूपोपहारबलिभिः सर्वकामवरप्रदाम् ।

नामधेयानि कुर्वन्ति स्थानानि च नरा भुवि ।
दुर्गेति भद्रकालीति विजया वैष्णवीति च ॥
कुमुदा चण्डिका कृष्णा माधवी कन्यकेति च ।
माया नारायणीशानी शारदेत्यम्बिकेति च ॥

(Bhāgavata, X 2 Verses 9 to 12).

Nay, He showed grace to the shepherd maidens who prayed thus to Devī to secure His grace for them.

कात्यायनि महामाये महायोगिन्यधीश्वरि ।
नन्दगोपसुतं देवि पतिं मे कुरु ते नमः ॥
इति मन्त्रं जपन्त्यस्ताः पूजां चक्रुः कुमारिकाः ।
एवं मासं व्रतं चेरुः कुमार्यः कृष्णचेतसः ।
भद्रकालीं समानर्चुर्भूयान्नन्दसुतः पतिः ॥
उषस्युत्थाय गोत्रैः स्वैरन्योन्याबद्धबाहवः ।
कृष्णमुच्चैर्जगुः पत्न्यः कालिन्द्यां स्नातुमन्वहम् ॥

(Bhāgavata, X 22, Verses 4 to 6)

Further, Rukmiṇī herself is made to worship Devī before He accepts her and carries her away to wed her. She told him in her famous letter to him:

अन्तःपुरान्तरचरीमनिहत्य बन्धूं-
स्त्वामुद्वहे कथमिति प्रवदाम्युपायम् ।
पूर्वेद्युरस्ति महती कुलदेवियात्रा
यस्यां बहिर्नववधूर्गिरिजामुपेयात् ॥

(Bhāgavata, X 52, Verse 42).

Then she went to Devi's temple and prayed for help and grace.

आसाद्य देवीसदनं धौतपादकराम्बुजा ।
उपस्पृश्य शुचिः शान्ता प्रविवेशाम्बिकान्तिकम् ॥

तां वै प्रवयसो बालां विधिना विप्रयोषितः ।
भवानीं वन्दयांचक्रुर्भवपत्नीं भवान्विताम् ॥

(Bhāgavata, X 53, Verses 44 & 45).

Such is the exalted position assigned to Devī-worship by Śrī Krishṇa Himself. She is the bestower of all blessings now and here as well as afterwards and hereafter (abhyudaya and niśreyasa). She is all Love and Mercy and Benediction to her children. She is the guide to divine bliss. (शिवज्ञानप्रदायिनी) She is the revealer of the omnipresent, omnipotent, omniscient Brahman as is clear from the wonderful episode in Kenopanishad :—

स तस्मिन्नेवावकाशे स्त्रियमाजगाम बहुशोभमानामुमां हैमवतीं तां होवाच किमेतद्यक्षमिति । सा ब्रह्मेति होवाच ।

(Kenopanishad).

सैषा प्रसन्ना वरदा नृणां भवति मुक्तये ।
सा विद्या परमा मुक्तेर्हेतुभूता सनातनी ॥

The author's aim in this work is to take us into Devī's presence अम्बिकान्तिकं. He is an adept in Tantra literature in general and in Devī-worship in particular. All that is needed on our part is to

be pure in body and speech and mind and to have composure and serenity and peace. (शुचिः शान्तः).

The great works relating to Devī worship in detail—Paraśurāma Kalpa Sūtra Paddhati, Saubhāgya Ratnākara Paddhati, Saubhāgya Chintāmaṇi Paddhati and Umānandanātha's Nityotsava—have been laid under contribution by the learned author. Nityotsava consists of eleven parts. The present work also consists of eleven parts. In his Introduction the author quotes from Śivadṛshṭi wherein it is said that in the Śrī Chakra we must realise the attainment of the Guru in the Bahirdaśāra, śravaṇa in the Antardaśāra, manana in the Vasukoṇa, Nididhyāsana in the trikoṇa, and Jīvabrahma Aikya in the Bindu. Thus Śrīvidyā is Brahma Vidyā writ large. The external Chakra Pūjā must lead to the oblation of all Vṛttis (mental modifications) in the holy fire of Brāhmic realisation.

आत्मसंयमयोगाग्नौ जुह्वति ज्ञानदीपिते । *Gītā VI 27.*

This idea which runs throughout the author's work is a great and fruitful idea. The worshipper who clings passionately to external forms will affirm that the tangible is the Real. The metaphysician who clings passionately to ideas will affirm that intangible is the Real. The truth is that the seen is the vestibule of the unseen, that the image is a dynamo and a shrine and also a symbol and a

sign-post, and that the body is the temple of the soul. As Yāska says, everything is capable of interpretation at three levels viz., the ādhi-bhautika and ādhi-daivika and ādhyātmika levels, and there is no rational ground for a civil war among these angles of vision. It is the Infinite godhead that has become the infinite physical manifestations (aparā Prakṛti) and the infinite psychic potencies ensouling them (parā prakṛti). The author rightly distinguishes between Parā Pūjā, Parāparā pūjā and Aparā Pūja. The worshipper who seeks God as an objective reality likes the aparāpūjā. Why should he sling mud at the worshipper who seeks God as a subjective reality and as being the Self of his self or vice versa?

परा चाप्यपरा गौरि तृतीया च परापरा ।
प्रथमाऽद्वैतभावस्था सर्वप्रचयगोचरा ॥

(*Yoginīhṛdaya*).

द्वैतभानसामान्याभावे परा, अद्वैतभानसामान्याभावे त्वपरा, द्वैतविलयाभ्यासदशायां परापरेति पूजात्रयलक्षणानि ।

तस्यैवाहं ममैवासौ स एवाहमिति त्रिधा ।
भगवच्छरणत्वं स्याद्धारणाभ्यासपाकतः ॥

(Madhusūdana Sarasvatī's
Bhaktirasāyana).

Śrīvidyā has three aspects—mantra and chakra and pūjā. The fifteen-syllabled Pañchadaśī

mantra is as holy as the Gāyatrī mantra and is kept more secret. The author says and shows that it means the same truth as the Mahāvākyas—Tatvamasi, Ayamātmā Brahma, Aham Brahmāsmi etc. Chakra symbolises the Parā Prakṛti and the Aparā Prakṛti and the Godhead ensouling both. Kāmeśvara and Kāmeśvarī (Lalitā Devī) ensoul the Bindu which is the centre of the Universal Chakra. The mind of man is prone to identify itself with the body and to grasp the universe with possessiveness (अहंकार ममकार). If we but shift the centre of the mind from these to Godhead, we can realise ourselves as soul and the universe as the manifestation of God. ईशावास्यमिदं सर्वं. Śrī Chakra Pūjā will lead to this realisation. It must begin with external worship and become transformed into inward realisation and culminate in eternal infinite supreme bliss. The author claims that if owing to obstructions by sins and Vāsanās the Mahāvākya upadeśa does not bring realisation, Śrīvidyā must be practised to attain and secure that consummation. Dīkshā is the link between God and man.

दीयते शिवसायुज्यं क्षीयते पाशबन्धनम् ।
अतो दीक्षेति कथितं बुधैः सच्छास्त्रवेदिभिः ॥

It can be given only by the Guru in an efficacious manner.

The author's analysis of the 36 tattvas (world categories) according to Śakti doctrine is clear and comprehensive. They are :—

(i) 24 Ātma Tattvas viz., the five gross elements, the five tanmātras, the five karmendriyas, the five jñānendriyas, manas (in which tamoguṇa predominates), Ahaṁkāra (in which rajoguṇa predominates), Buddhi (in which Satvaguṇa predominates) and Prakṛti (in which the guṇas are in a state of equilibrium). These form the body. The Purusha who is in relation to the mind is called the Jīva and becomes the Kartā (doer) and the bhoktā (enjoyer). The dualism of subject and object is due to Māyā. These 24 tatvas are called Aśuddha Tattvas.

(ii) Seven Vidyā Tattvas viz., Māyā, five Kañchukas (sheaths) and Purusha. Māyā operates through the five Kañchukas (Kalā, avidyā, rāga, kāla and niyati) which obscure Kriyāśakti, and Jñānaśakti and Icchāśakti and Chitśakti and Ānandaśakti respectively. Śuddha Vidyā removes these sheaths. These seven tattvas are called Śuddhāśuddha tattvas.

(iii). Five Śiva tattvas *viz.*, Śuddha vidyā, Īśvara, Sadāśiva, Śakti and Śiva. These are called Śuddha tattvas. Of these Śudha Vidyā removes the differences of the universe and the soul and the Oversoul. Īśvara Tattva is cosmic consciousness.

Sadāśiva Tattva is infinite blissful self-consciousness. Śakti is the creative desire of Śiva. Śiva is the Absolute which is one with Śakti.

The abovesaid analysis has a great advantage over the Sāṅkhya system of categories and even over the ordinary Vedānta system. The Sāṅkhya system is riven by an irreconcileable dualism and is unable to rise to the higher angle of vision wherein there is a merger of Subject and Object. In the Advaita system there is the positing of the unreality of the universe (though Śaṅkara's system tries to reconcile the claims of realism and idealism), and there is also in the background a feeling of contempt and a superiority complex in regard to Māyā. In the Viśishṭādvaita system there is no conception of the Absolute which is out of relation to the Universe in its subtle or gross form. In the Dvaita system there is multiplicity *galore* and Prakṛti stands out as a separate principle though subordinate and obedient to Godhead. In the Śākta system, Śakti is the principle of finitisation and manifestation and emerges from Śiva and is only Ānanda in its dynamic form of Love (Prema) which seeks to create the universe and enable the souls to attain liberation. That the love which oveflows conjugal limits and is bestowed on the child is not lessened by such apparent distribution of love but is

augmented thereby is beautifully expressed by Kālidāsa :—

रथाङ्गनाम्नोरिव भावबन्धनं बभूव यत्प्रेम परस्पराश्रयम् ।
विभक्तमप्येकसुतेन तत्तयोः परस्परस्योपरि पर्यचीयत ॥

Canto III Verse 24.

Thus the universe is but the visible overflow of the divine love. The Śākta system reconciles the one and the many, and the phenomenal reality of the universe and the noumenal reality of the Absolute which underlies and sustains and interpenetrates it. The soul in its three sheaths caused by the Kārmika and Māyika and Āṇava malas is Jīva. The soul liberated from them is Śiva.

शरीरकञ्चुकितः शिवो जीवो निष्कञ्चुकः परशिवः ।

The aim and goal of the spiritual life is to attain infinite eternal supreme bliss.

The main theme of the work is the detailed worship of the Goddess. The details of such worship are accurately and admirably given. We must first of all enter the Yāgamandira with a silent tongue. The contrite heart and the sacrificial mood are as important as the external accessories of worship, nay, they are the more important factor.

श्रेयान्द्रव्यमयाद्यज्ञात् ज्ञानयज्ञः परंतप । *Gītā.*

ज्ञानयज्ञोडुपेनैव ब्राह्मणो वाऽन्त्यजोऽपि वा ।
संसारसागरं तीर्त्वा मुक्तिपारं हि गच्छति ॥

The doorkeepers of the gate of liberation are Bhadrakālī, Bhairava and Gaṇapati. The author says that in the Adhyātma aspect these stand for Vedāntic knowledge and mental tranquillity and spiritual bliss. The Yoga Vāsishṭha says :—

मोक्षद्वारे द्वारपालाश्चत्वारः परिकीर्तिताः ।
शमो विचारः संतोषश्चतुर्थः साधुसंगमः ॥

We have then to make Āchamana and utter the Guru mantra. The Guru mantra mahāvākyas are :—

हंसः शिवः सोऽहम् । सोऽहं हंसः शिवः । हंसः शिवः सोऽहं हंसः ।

The twelve Bījāksharas are :—

ह् स् ख् फ्रें ह् स् क्ष् म् ल् व् र् यूं

The Gurumantra has to be uttered and meditated upon along with the Mṛgī (deer) Mudrā which would help us in achieving mental concentration The sounding of the bell calls the Devas to our aid and indicates Nādānusandhāna and Nādalaya. We must then perform Prāṇāyāma and Saṅkalpa and Āsanapūja. The mantra for Dehaśuddhi is ऐं हः अस्त्राय फट्. We must pray for the grace of the

Yoginis. The entire body must be purified and must be realised as a Śrichakra.

देहो देवालयः प्रोक्तो जीवो देवः सनातनः ।

The entire Śrīnagara has a microcosmic manifestation in the human body just as it has a macrocosmic manifestation in the universe and a symbolic manifestation in the worshipped Śrī Chakra. The author gives us a clear vivid description of the component parts of the Śrīchakra (the surrounding ocean of nectar, the island of gems, the rows of divine trees, the various ramparts, the doors of solar radiance and lunar radiance, the chintāmaṇi palace, the throne of grace with gods as its supporting pillars, and the Devī seated in glory on the Sadāśiva cot).

I must leave the reader to pursue his way in this garden of divine delight. The second part of the book describes Bhūtaśuddhi by means of which the material body becomes the Śāmbhava śarīra. The soul freed from Avidyā becomes pure and radiant. This is Atma Prāṇa Pratishṭhā. This is done by the mantra आं सोऽहं. We must perform Prāṇāyāma and pray for the removal of all obstacles to self-realisation.

The third part describes the Nyāsas. We must realise that Devī's body is made of the sounds from अ to क्ष. This is मातृकान्यासः. The author describes many other nyāsas also.

The fourth part deals with the keeping of the pūjā utensils etc., in their proper places. The five makāras (Madyam, Matsyam, Māṁsa, Mudrā and Maithuna) have a spiritual meaning. Madya (wine) is the nectar of Jñāna. Matsya (fish) is self-control. Māṁsa (flesh) is killing Puṇya and Pāpa. Mudrā (finger-pose) indicates the Laya of everything in Brahman. Maithuna (union) is the union of Jīva and Brahman.

आमूलाधारमाब्रह्मरन्ध्रं गत्वा पुनः पुनः ।
चिच्चन्द्रकुण्डलीशक्तिसामरस्यसुखोदयः ॥
व्योमपङ्कजनिष्यन्दसुधापानरतो नरः ।
सुधापानमिदं प्रोक्तमितरे मद्यपायिनः ॥
मनसा चेन्द्रियगणं संयम्यात्मनि योजयेत् ।
मत्स्याशी स भवेद्देवि शेषाः स्युः प्राणिहिंसकाः ॥
पुण्यापुण्यपशुं हत्वा ज्ञानखड्गेन योगवित् ।
परे लयं नयेच्चित्तं पलाशी स निगद्यते ॥
पराशक्त्यात्ममिथुनसंयोगानन्दनिर्भरः ।
य आस्ते मिथुनं तत्स्यादपरे स्त्रीनिषेवकाः ॥

Kulārṇava.

In the fifth part the author refers to Antaryāga (inner worship) etc. Antaryāga is of two kinds *viz.*, (1) of a divine form or Chakra (2) of the infinite glory. A specially fruitful worship is the rousing of the glorious śakti till it stirs from

the Mūlādhāra to the Brahmarandhra. Śrī Śaṅkara says in Saundaryalaharī :—

> महीं मूलाधारे कमपि मणिपूरे हुतवहं
> स्थितं स्वाधिष्ठाने हृदि मरुतमाकाशमुपरि ।
> मनोऽपि भ्रूमध्ये सकलमपि भित्त्वा कुलपथं
> सहस्रारे पद्मे सह रहसि पत्या विहरसे ॥

The external pūjā with the aid of Gandha and pushpa and dhoopa and deepa and Naivedya and Nīrājana (sandal paste, flowers, incense, lights and food-offerings and waving of lighted camphor) is but the outward counterpart of the inward worship. The author explains also the occult meaning of the Daśa Mudrās (ten mudrās). Some systems of worship have five upachāras, some have sixteen upachāras and some have sixty-four upachāras. The Panchāyatana Pūjā (the daily worship of the Sun, Devī, Vishṇu, Gaṇeśa and Maheśvara) is a daily discipline among the Advaitins.

The sixth part describes in detail the Navāvaraṇa Pūjā. The Śrī Chakra has nine chakras and consists of tattvas from Bindu to Bhūpura. The author explains the occult meaning of the weapons in the hands of Lalitā Devī and throws new light on Shaḍdarśana Pūjā and Shaḍādhāra Pūjā and Shaḍāmnāya Pūjā. The Shaḍāmnāyas are Ṛk, Yajus, Sāma and Atharvaṇa and the

express meaning of the Upanishads and the secret unexpressed meaning of the Upanishads.

The seventh part describes meditation on Kāmakalā. अहं represents Kāmakalā. It represents the gamut of sounds from अ to ह. ईं also represents Kāmakalā. The Eighth part describes the external homa as well as the internal homa of the mind in the Ātman.

पुण्यपापे हविर्देवि कृत्याकृत्ये हविः प्रिये ।
संकल्पश्च विकल्पश्च धर्माधर्मौ हविस्तथा ॥
जुहुयात्परमेशानि आत्माग्नौ मनसा स्रुचा ।

(Jñānārṇava).

अन्तर्निरन्तरमनिन्धनमेधमाने
मोहान्धकारपरिपन्थिनि संविदग्नौ ।
कस्मिंश्चिदद्भुतमरीचिविकासभूमौ
विश्वं जुहोमि वसुधादिशिवावसानम् ॥

The Ninth part refers to Balidāna, Pradakshiṇa, Namaskāra and Japa and stotra which conclude the worship. Suvāsinīpūjā completes it. Parts ten and eleven refer to Pūjā Samarpaṇa and Śānti stava respectively.

Thus this work shows great insight and mastery and deserves public appreciation in an abundant measure. So little is now known about Śaktism that we require many works to bring into our minds the full radiance of the religion of Śakti.

We must pray to the Devi herself to bestow Her Grace on us and to give us power to praise and worship and realise Her Glory and light the lamp of Her Worship in every heart.

शिवः शक्त्या युक्तो यदि भवति शक्तः प्रभवितुं
नचेदेवं देवो न खलु कुशलः स्पन्दितुमपि ।
अतस्त्वामाराध्यां हरिहरविरिञ्चादिभिरपि
प्रणन्तुं स्तोतुं वा कथमकृतपुण्यः प्रभवति ॥

(Saundarya Laharī).

Madras.
26th August 1940.
K. S. Ramaswami Sastri.

TRANSLATOR'S NOTE.

THE present book is an English rendering of Śrīvidyā Saparyā Vāsanā written in Tamil by Sri N. Subramania Aiyar, the President-Founder of the Brahma Vidyā Vimarśinī Sabhā. It embodies the ideas given in the course of his lectures to the members of the Sabhā explaining the philosophic background or the philosophic import of the several sections of Śrīvidyā form of worship. The ritual is contained in a previous publication entitled Śrīvidyā Saparyā Paddhati and it is in Devanāgari script. This book is its companion and supplies the rationale behind what is enjoined in it.

The original, being in Tamil, was found unable to satisfy the enquiring minds of those beyond the few Tamil-knowing Upāsakas. It was, therefore, deemed necessary to translate the book, to reach a wider circle of devotees who, by their prolonged practice of worship seeking no reward, have come to enquire the truth behind what they have been doing. It is also meant for those who owing to the study of wrong sources have entertained views about the ritual, prejudicial to the real understanding of the philosophy that it inculcates. It is the intention of the Sabhā to bring forward, as the

need arises, translations of this book in other languages so that those that cannot read either Tamil or English may not lose the benefit of its existence.

A word of explanation is perhaps necessary for choosing the English language for the first translation. Ancient Indian Culture is attracting, at present, scholars here and elsewhere and a great deal of research is now being made in every one of its departments. Tantric literature has received sufficient attention not only from Indians but also from Western savants. Every Library is teeming with literature on this subject. More people are coming to know about the Tantras through the medium of English than through Sanskrit or a Vernacular. The existing literature, elaborate in every detail, lacks books on 'Vāsanās' which are very important for the real understanding of the Tantras as they supply the key to their philosophy. It is the hope that this book will be the forerunner of its kind which should surely follow such keen interest that is evinced by the present generation to resuscitate the ancient traditions of India. Nothing else could have made me take up the pen to translate this philosophical work.

Although I was unwilling to undertake this task of translation I was forced to accept it for two

reasons. First, as the Secretary of the Sabhā I had no go but to shoulder the responsibility when others were reluctant to do so. Secondly, the uniform kindness that I enjoyed at the hands of the President made me feel that this work was the least that I could do to show my sense of gratitude. I was very fortunate in having the help of two gentlemen who definitely possessed what I lacked, namely perseverance and experience. Brahmaśri S. Ramaswami Sastri though not enjoying the best of health suspended his usual studies and went through the manuscripts and the proofs carefully to see if everything was in order. His was the most arduous task for many months. Brahmaśrī C. Sankara Rama Sastri, M.A., B.L., who is very well known to the University students of Sanskrit and an Upāsaka himself, was most unstinting to give his help in reading through the matter and making necessary alterations. My work therefore has been well set right by the willing self-imposed task of both these gentlemen. Neither I nor the Sabhā can sufficiently thank them for what they have done towards the publication of this book.

In the course of my work the following books were used for reference (1) Apte's Sanskrit Dictionary, (2) Tarka Saṅgraha by Prof. Kuppuswami

Sastriar and (3) Siddhānta Bindu of the Gaekwad Sanskrit Series. They were useful for finding the appropriate English equivalents for Sanskrit philosophical terms.

The Brahma Vidyā Vimarśinī Sabhā would certainly feel to have done a bit of its duty if this book and its other publications should kindle in the hearts of Upāsakas a real desire to know more about the highest divine life.

A. Nataraja Iyer.

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ERRATA.

Page	Line	For	Read
48	2	upāska	upāsaka
78	20	jñāna yoga	jñāna yāga.
112	22	appeareth	appearest
136	25	hining	shining
164	2	Insert after "a"	bīja and a
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224	18	āeh-	the
,,	19	Parāhantt	Parāhantā
231	20	किंचित्किंदादाय	किंचित्किंचिदादाय

ॐ

श्रीगुरुचरणारविन्दाभ्यां नमः ।

श्रीमहागणपतये नमः ।

॥ श्रीविद्यासपर्यावासना ॥

ŚRĪVIDYĀSAPARYĀVĀSANĀ

INTRODUCTION.

Śrī Vidyā Saparyā Vāsanā or Parāpūjā Vāsanā Vimarśa is an elucidation of the highest form of worship—Śrī Vidyā Upāsanā—which consists in the constant practice of identifying the individual self with Brahman.

Pūjā (worship), to start with, is of three kinds, (1) Parā (highest), (2) Aparā (ordinary) and (3) Parāparā (intermediate).

परा चाप्यपरा गौरि तृतीया च परापरा ।
प्रथमाऽद्वैतभावस्था सर्वप्रचरगोचरा ॥

(Yoginīhṛdaya VIII-2.3)

That supreme form of worship where there is no trace of duality (dvaitabhāna) of any kind i. e., where every thought, word or deed is worship,

is called *Parā-pūjā*; and that variety, on the other hand, where there is no trace of non-duality (advaitabhāna) and the worshipper adores an external chakra or image as distinct from himself is *Aparāpūjā*; but where the duality that is perceived at the outset is gradually made to merge in oneness by constant thought of identity (aikya), it is *Parāparāpūjā*.

द्वैतभानसामान्याभावे परा, अद्वैतभानसामान्याभावे त्वपरा, द्वैताविलयाभ्यासदशायां परापरेति पूजात्रयलक्षणानि ।

सपर्या सर्वभावेषु सा परा परिकीर्तिता ।
अपरा तु बहिर्वक्ष्यमाणचक्रार्चनाविधिः ॥
परापराऽस्य बाह्यस्य चिद्व्योम्नि विलयः स्मृता ।
इत्थं त्रिधा समुद्दिष्टा बाह्याभ्यन्तरभेदतः ॥

The attitude of a Parā worshipper towards the daily routine of life consecrating every thought, word and deed as an offering in one unceasing worship, is described by Śrī Śaṅkarāchārya in the following stanza (No. 27) in Saundaryalaharī.

जपो जल्पः शिल्पं सकलमपि मुद्राविरचना
गतिः प्रादक्षिण्यक्रमणमशनाद्याहुतिविधिः ।
प्रणामः संवेशः सुखमखिलमात्मार्पणदृशा
सपर्यापर्यायस्तव भवतु यन्मे विलसितम् ॥

The same idea is clearly brought out in the following stanza also:—

आत्मा त्वं गिरिजा मतिः सहचराः प्राणाः शरीरं गृहं
पूजा ते विषयोपभोगरचना निद्रा समाधिस्थितिः ।
संचारः पदयोः प्रदक्षिणविधिः स्तोत्राणि सर्वा गिरो
यद्यत्कर्म करोमि तत्तदखिलं शम्भो तवाराधनम् ॥

The Yoga śāstra calls it the *Ṛtambharā-prajñā* state, i.e., where one's cognitive senses drop the name and form (nāma-rūpa) from the phenomena they cognise and get hold of their real essence—sat-chit-ānanda. Such Parā-pūjā or Pūjā *par excellence* being for the most part mental, can obviously be possible only for a few adepts—the Uttamādhikāris.

सर्वेन्द्रियजन्येषु ज्ञानेषु ये विषयास्तेषु सच्चिदानन्दांशस्यानुगतस्य भानं, न त्वनुगतयोर्नामरूपयोः । इदम् ऋतंभराज्ञानमिति प्रसिद्धम् । सा पूजा परानाम्नीति कथ्यते ।

Next below in order of merit comes the Parāparā-pūjā. Here the feeling of the Aparā worshipper that he is different from the world outside and the world inside himself is being gradually wiped out by the discriminating mind. Such a stage of mental development can be possible only for one who has the requisite preliminary qualifications—the Madhyamādhikāri. It is the constant thought of

his oneness with Brahman eliminating all sense of separateness (manana, nididhyāsana) that enables him in due course to reach the state of the Uttamādhikāri who does the Parā-pūjā. The Parāparā form of worship is aptly described by a suggestive simile comparing the worship to a sacrifice and the offering of flowers etc., to oblations of clarified butter.

प्रकाशैकघने धाम्नि विकल्पान्प्रसवादिकान् ।
निक्षिपाम्यर्चनद्वारा वह्नाविव घृताहुतीः ॥

The Aparā-pūjā comes last. It is the purely external worship of an image or chakra and consists in bringing together the several articles needed for worship and offering them in the prescribed manner with appropriate mantras and the like. It is primarily meant for beginners or the Mandādhikāris.

अपरा तु बहिर्वक्ष्यमाणचक्रार्चनाविधिः ॥

Pūjā is Yajña or sacrifice. It is Saparyā or worship. It is Upāsanā or continued meditation. The famous Śri Vidyā Upāsanā which aims at the realisation of the identity of the individual self with Brahman (Brahmātmaikyachidupāsti) is made up of three constituent parts (aṅgas)—the formula or the mantra, the image or the chakra and the ritual or the pūjā proper. Just as the meaning of

a sentence cannot be understood without a knowledge of the meaning of the words comprising it, so also the meaning of the whole upāsanā (aṅgi) cannot be learnt without understanding the meaning of its constituent parts (aṅgas). It is therefore necessary to enquire into the philosophical significance of the three parts first, before we can understand the upāsanā as a whole, which is the uninterrupted contemplation of the Brahman (akhaṇḍānusandhāna). The hidden philosophical import of each of the parts is termed its Saṅketa. The three Saṅketas—Mantra-Saṅketa, Chakra-Saṅketa and Pūjā-Saṅketa—are treated at length in the 6th, 7th and 8th chapters (viśrāmas) of the latter part (known as Yoginīhṛdaya) of the Vāmakeśvaratantra. A short account of them is given below.

मन्त्रसंकेतः । Mantra-Saṅketa.

The mantra which is an important part (aṅga) of Śrī Brahma-vidyā Upāsanā is the Pañchadaśākshari. It has always been kept a secret. For realising Brahman, which is Sat-chit-ānanda in essence, as not different from the self, the Supreme Being (Parameśvara) has vouchsafed the fourteen lores (Vidyās). They are the four Vedas, the six Vedāṅgas, Nyāya, Mīmāṁsā, Purāṇas and Dharma śāstras. Of these the Vedas are of primary importance. Out of the several mantras in the Vedas, the Gāyatrī

and the Pañchadaśākshari are the most secret and of the greatest value. Of these again, while the former is given there in full though not quite clearly (spashṭāspashṭa), the latter is only suggested indirectly by conventional terms (saṅketa-padas) कामः, योनिः, कमला । 'चत्वार ईं बिभ्रति क्षेमयन्तः' etc.—as if the Veda-purusha himself makes a greater secret of it. It is also significant that Śrī Śaṅkarāchārya, when extolling the greatness of this mantra, perpetuates the secrecy of the Upanishads and refers to the mantra only as "the mantra consisting of three कs, three लs, three ह्रींs, two हs, two सs and the two vowels—ए and ई—".

त्रिकलाढ्यां त्रिहृल्लेखां द्विहसस्वरभूषिताम् ।
यो जपत्यम्ब ते विद्यां सोऽक्षरः परमः स्वराट् ॥

An account of the origin, nature, pronunciation, import etc., of the fifteen letters of this mantra is known as Mantra Saṅketa. It is given at length in Śrī Varivasyā Rahasya, in the seventh viśrāma of Yoginī-Hṛdaya and several other works dealing with the philosophical background of the mantra (Vāsanā-granthas). An attempt is made here to give, as concisely as possible, only the meaning of the mantra. That the mantra consisting of three distinct portions (Kūṭas) is like the Upadeśamahāvākya—तत्त्वमसि—of the Upanishads can be seen by a study of its meaning.

ए = O thou chit-śakti who art above māyā

ईल = remove

ह्रीं = all sense of duality (bheda-vṛtti)

क = born of avidyā that is super-imposed on Brahman.

" May thou destroy the sense of separateness due to Avidyā which has made me feel that I am only a jīva or a limited soul." This part of the mantra, therefore, suggests that the jīva, त्वं of the mahāvākya in its primary sense (वाच्यार्थ), becomes the kūṭastha in the secondary sense (लक्ष्यार्थ) when the super-imposed avidyā is dropped. Thus this portion explains the word त्वं of the mahāvākya.

हस = Make me attain

ह्रीं = a sense

क (स्य) = of Brahman

हल (स्य) = which is all-pervasive.

" Make me feel that I am Brahman, sat-chit-ānanda in essence" by removing the māyopādhi which, when it is super-imposed on Brahman, makes it Īśvara. Here the primary sense of the word तत् of the mahāvākya which is Īśvara and the secondary sense which is Brahman are suggested.

(हस)=(Make me attain)

सकलह्रीं = a feeling of unbroken oneness (akhaṇḍākāra-vṛtti).

This feeling is of the kind suggested by the mahāvākya where the outside world (jagat), the

individual self (jīva) and Brahman are realised as one. The sense of असि, the third word of the mahāvākya, is suggested by this part.

This is the esoteric meaning of Pañchadaśākshari. The mantra has thus the form and the sense of the mahāvākya, and hence he who understands its meaning and is able to identify himself with Brahman verily becomes Brahman. So the Śrutis and Smṛtis declare.

मन्त्रसंकेतस्य वेत्ता श्रीविद्यामन्त्ररहस्यभूतपरभावना-प्रणाशितमोहजालः परमशिव एव भवति ।

चक्रसंकेतः । Chakra-Saṅketa.

चक्रं=शक्तिसमूहः ; तस्य संकेतः रहस्यं रूपम् ।

Chakra is an aggregate of powers (Śakti-samūha); and Saṅketa, as already explained, is an account of their nature etc. In other words, an esoteric knowledge of the Śaktis is termed Chakra-Saṅketa. Whose are these Śaktis? The question is thus answered by Śruti and Smṛti.

पराऽस्य शक्तिर्विविधैव श्रूयते स्वाभाविकी ज्ञानबलक्रिया च ।

देवी ह्येकाऽग्र आसीत् सैव जगदण्डमसृजत ।

यदा सा परमा शक्तिः स्वेच्छया विश्वरूपिणी ।

स्फुरत्तामात्मनः पश्येत्तदा चक्रस्य संभवः ।।

Yoginīhṛdaya. VI. 9, 10.

नैसर्गिकी स्फुरत्ता विमर्शरूपाऽस्य वर्तते शक्तिः ।

Varivasyārahasya. I. 4.

The moment Devī contemplates on her inborn nature to vibrate and expand (sphurattā), the universe (prapañcha or saṁsāra-chakra) consisting of the world, the embodied beings and the Supreme being (jagat, jīva and para) which lay merged in Her emerges into existence. The universe thus created continues to exist till dissolution (pralaya), when it re-merges into the Devī only to emerge again after an interval as before.

तत्र प्रलयो नाम—अनन्तशक्तिकस्य ब्रह्मणः स्वरूपमात्रेण कंचित्कालमवस्थानम् ।

Thus the universe which is an imaginary super-imposition (adhyāsa) on the Chit-śakti disappears into the background of reality (adhishṭhānasattā), the Devī, and comes again into existence to give an opportunity for the jīvas to work out their karma (dharmādharmarūpa adṛshṭa). The Kaivalya Upanishad refers to the emergence as an awakening (prabodha).

पुनश्च जन्मान्तरकर्मयोगात्स एव जीवः स्वपिति प्रबुद्धः ।

This awakening is the rousing of the I-ness or the self-consciousness (Ahantā). Such a self-consciousness is only possible when there is the consciousness of the co-existence of something outside the self (This-ness or Idantā). Therefore, this

awakening of self-consciousness is contingent on a state of differences (savikalpaka). Hence the chakra is of the form of the self and the non-self—अहमिदमाकारस्वरूप.

By this awakening self-consciousness (ātmasphuraṇa) the Supreme Lord (Parameśvara) creates the world and the bodies and enters into them himself (anupraviśati). The former i.e., the world, provides the objects of enjoyment (bhogyapadārthas), and the latter consisting of the physical, mental and causal bodies (sthūla, sūkshma and kāraṇa dehas) the abode of enjoyment (bhogāyatana) for the Jīvas according to their karma.

Thus the Universe which is in the form of a Chakra or symbol of worship is ultimately but an expression of the will or wish (ichchhā) of the Supreme Being. इच्छामात्रं प्रभोः सृष्टिः । To put it more definitely, it is a product or projection of the mind (manomaya). This again can be put under two heads, the world of sound (śabdamaya) and the world of matter (arthamaya). The details of the creation of this twofold chakra are treated at length in the Śrī Kāmakalā vilāsa and in the chapter on Chakra-Saṅketa in the Yoginīhṛdaya. The Bhāvanopanishad also gives the esoteric significance of the Śrī Chakra. The Śrī Chakra is treated in all these places either as the macrocosm (brahmāṇḍa) or as the microcosm (piṇḍāṇḍa). This

is however only a superficial representation (sthūla bhāvanā). That the mind itself is the real Śrī-Chakra is the most subtle (atisūkshma) and the most esoteric (paramarahasya) interpretation. This will be investigated below.

According to the Bhāvanopanishad the unqualified (nirupādhika) Brahman and its Vimarśa-Śakti, Śrī Lalitā, who is of the essence of sat-chit-ānanda and forms the substratum of the individual soul, are respectively Kāmeśvara and Kāmeśvarī who reside in the Bindu of Śrī Chakra.

निरुपाधिकसंविदेव कामेश्वरः सदानन्दपूर्णः स्वात्मैव परदेवता ललिता ॥

The Kāmakalā is the outcome of the even (sāmarasya) undifferentiated (abheda) union (yoga) of these two, who are respectively the Prakāśa and Vimarśa. From this arose the Miśra-Bindu which is also termed the Aparā-Bindu. From this Aparā-Bindu is formed the Śrī Chakra consisting of त्रिकोण (triangle), अष्टकोण (eight-cornered figure), दशारयुग्म (pair of ten-cornered figures), चतुर्दशार (fourteen-cornered figure), अष्टदळपद्म (eight-petalled lotus), षोडशदळपद्म (sixteen-petalled lotus), त्रिवलय (three circles) and चतुरश्रत्रय (three squares).

There are two theories concerning creation. They are sṛshṭi-dṛshṭivāda and dṛshṭi-sṛshṭivāda. According to the former, the world with its

embodied beings is created by the Jaḍa-śakti of Īśvara, and according to the latter the world as it appears is born only at the moment when the Jīva senses it like the illusion of the serpent in a rope. It is this latter theory that is ultimately accepted by Advaita Vedānta and propounded for the benefit of the most advanced candidates. Now according to it, Śrī Chakra, whether it represents the macrocosm or the microcosm, is but a creation of the mind. For, only when there is the mind functioning, there is the body as well as the universe, and when there is no mind working there is neither the body nor the universe. The mind functions during the waking and dreaming states; and the world of enjoyment (bhogya), the enjoying body (bhogāyatana) and the enjoyer Jīva (bhoktā) who appears as the Ego have then an existence. But during deep sleep when the mind is not working, none of these three are experienced. As Kāmeśvara is the unalloyed consciousness that is at the background of the Bindu and Kāmeśvarī is the Ātman itself which is sadānanda (perennial bliss) in its fullness, the Bindu is itself a superimposition and therefore anātma. It follows that the Bindu and the other figures constituting the Śrī Chakra are the mind and its several cognitive modifications (vṛttis). This idea is borne out by many texts and by the Vāmakeśvara-tantra.

विश्वविषयकस्फूर्तिजनिका या मनोवृत्तयस्ता एव क्रमेण चतुरश्रादिबिन्दुचक्रान्तक्रमेण विद्यमानाः शक्तयो ज्ञेयाः ।

करणेन्द्रियचक्रस्थां देवीं संवित्स्वरूपिणीम् ।
विश्वाहंकृतिपुष्पैस्तु पूजयेत्सर्वसिद्धये ॥

If the universe or the body alone be the esoteric meaning of Śrī Chakra, these two would form part of the creation of God (Īśvarasṛshṭi) and as such they will never be completely destroyed, as even in pralaya there will not be a total annihilation of them but only a temporary disappearance due to sub-mergence (laya). In the case of an earnest seeker after liberation, the whole universe appears full of misery and even the body is felt disgusting. Such a feeling is due to the mind only and this is the opinion of all śāstras. The super-impositions of 'I' and 'mine' of the ordinary Jīva in the body and the world respectively are also due to the mind only. This is Jīvasṛshṭi. As long as these super-impositions exist, the Jīva experiences misery. If the misery should come to an end, these super-impositions should disappear. Even their disappearance can be only the outcome of a modification of the mind (manovṛtti). मन एव मनुष्याणां कारणं बन्धमोक्षयोः । 'Mind alone is the cause of freedom and bondage' is an authoritative saying. Bondage or bandha is caused by the impure mind with a tendency to look outside itself, and freedom or

moksha is brought about by the pure mind that is introspective. "He who is able to see himself as not different from Brahman gets over saṁsāra" (तरति शोकमात्मवित्) says the Upanishad and the earnest seeker should attain that knowledge. For such a knowledge a study of Adhyātma Śāstra is necessary. An investigation of the world, the individual soul and the Supreme Being (jagat, jīva, para) constitutes Adhyātma Śāstra. He must be able by such study to analyse his bodies, understand the three states and five sheaths and "dis-cover" the self within—

जाग्रत्स्वप्नसुषुप्तिषु स्फुटतरा या संविदुज्जृम्भते सैवाहं ।

Not only this, he should also be able to see the immanence or continuity of Brahman in all the 84 lakhs of classes of embodied beings from the ant to Brahmā, in the five elements (bhūtas) and in the sun and the moon—

या ब्रह्मादिपिपीलिकान्ततनुषु प्रोता जगत्साक्षिणी
सैवाहं न च दृश्यवस्तु ।

To make such a study a pure mind (satva-pradhāna) introverted (pratyag-dṛshṭi) is necessary. Such a mind alone can be what the Śrī Chakra truly represents; and the Yoginīhṛdaya declares Jīvanmukti to one who knows the real import of the Śrī Chakra as above.

एवमेव महाचक्रसंकेतः परमेश्वरि ।
कथितस्त्रिपुरादेव्या जीवन्मुक्तिप्रवर्तकः ॥ (VI–86)

This idea is also borne out by two names in the Lalitā-Sahasranāma अन्तर्मुखसमाराध्या बहिर्मुखसुदुर्लभा ।

पूजासंकेतः । Pūjā-Sanketa.

Thus the Mantra takes the place of mahāvākya-śravaṇa (study) and manana (cogitation), and the Śrī Chakra stands for the pure introspective mind, the Āvaraṇa Devatās representing the modifications (adhyātma-vṛttis) of such a mind. Now Pūjā stands for Nididhyāsana (constant meditation) and Savikalpa Samādhi (cognitive absorption). The Yoginīhṛdaya and the Bhāvanopanishad bear out this idea.

यत्र यत्र मनो याति बाह्ये वाऽभ्यन्तरे प्रिये ।
तत्र तत्राक्षमार्गेण चैतन्यं व्यज्यते प्रभोः ॥

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ज्ञातृज्ञानज्ञेयानामभेदभावनं श्रीचक्रपूजनम् ॥

Bhāvanopanishad.

Pūjā or Saparyā is a collective word to represent the several acts (kriyās), mental attitudes (bhāvanās) and outward expressions of feelings (upachāras) that make up the ritual commencing with Dhyāna and Āvāhana (invocation) and ending with Udvāsana (adieu). In common parlance, the word

Pūjā is used for the act of offering flowers etc. in a deferential attitude at an image or yantra into which a deity has been invoked, uttering the names of the deity with the dative termination followed by the word 'namah.' But the higher significance of the pūjā is really a constant practice in realising the oneness of Jīva and Brahman (Jīvabrahmaikyānusandhāna). The word 'namah' stands for the tvam-pada or jīva, the name of the deity for the tat-pada or Brahman and the dative termination for the identity of the two or asi-pada. Hence the expressions like—

शिवाय नमः ; नारायणाय नमः ; कुमाराय नमः ; आदित्याय नमः ; गणपतये नमः ; मात्रे नमः—

which are Mahāmantras, are virtually Mahāvākyas and it is with these that the pūjā is performed.

Śrī Śaṅkarāchārya gives the inner significance of the entire pūjā in one of his hymns thus:—

How can the Chit-śakti which is identical with Brahman and pervades all space be invoked and made to reside in a small place (Āvāhana)? What can serve as a seat to one in whom the whole world is seated (Āsana)? Where is the need for Arghya and Pādya for one who is transparent? Of what help is Āchamana for a pure one? For one that is ever clean and never dirty, where is the need for a bath? How can a man clothe one

who holds all the worlds in himself? For one that has no support or body, where is the need for a Yajñopavīta? Of what need are flowers for one who is incapable of taking on perfume, or sandal for one who cannot take on an unction? For one that is the embodiment of beauty, where is the need for ornaments? What need for food and *pansupari* for one who is always satisfied? How can a man go round one who is infinite? How can a man prostrate before him who alone really is, one without a second, or address him in a prayer when the Vedas themselves are not able to describe him? How can one wave lights before him who is self-resplendent, or bid adieu to him when he is in and beyond the whole world? It is this supreme kind of worship that should be carried out at all times and in all states with a one-pointed mind and those who have attained self-realisation carry on this worship.

पूर्णस्यावाहनं कुत्र सर्वाधारस्य चासनम् ।
स्वच्छस्य पाद्यमर्घ्यं च शुद्धस्याचमनं कुतः ॥
निर्मलस्य कुतः स्नानं वस्त्रं विश्वोदरस्य च ।
निरालम्बस्योपवीतं पुष्पं निर्वासनस्य च ॥
निर्लेपस्य कुतो गन्धो रम्यस्याभरणं कुतः ।
नित्यतृप्तस्य नैवेद्यं ताम्बूलं च कुतो विभो ॥
प्रदक्षिणाद्यनन्तस्य ह्यद्वयस्य कुतो नतिः ।

2

वेदवाक्यैरवेद्यस्य कुतः स्तोत्रं विधीयते ॥
स्वयंप्रकाशरूपस्य कुतो नीराजनं विभो ।
अन्तर्बहिश्च पूर्णस्य कथमुद्वासनं भवेत् ॥
एवमेव परापूजा सर्वावस्थासु सर्वदा ।
एकबुद्ध्या तु देवेश विधेया ब्रह्मवित्तमैः ॥

The Bhāvanopanishad also explains this Parā-pūja with 16 upachāras in detail as follows.

1. अपरिच्छिन्नतया भाविताया ललितायाः स्वे महिम्न्येव प्रतिष्ठितं **आसनम्** ।

2. वियदादिस्थूलप्रपञ्चरूपपादगतस्य नामरूपात्मकमलस्य सच्चिदानन्दैकरूपत्वभावनाजलेन क्षाळनं **पाद्यम्** ।

3. वियदादिसूक्ष्मप्रपञ्चरूपहस्तगतस्य नामरूपात्मकमलस्य सच्चिदानन्दैकरूपत्वभावनाजलेन क्षाळनं **अर्घ्यम्** ।

4. भावनारूपाणां अपामपि कबळीकाररूपं **आचमनम्** ।

5. सत्त्व-चित्त्व-आनन्दत्वाद्याखिलावयवावच्छेदेन भावना-जलसंपर्करूपं **स्नानम्** ।

6. तेष्वेवावयवेषु प्रसक्ताया भावनात्मकवृत्तिविशेष्यतायाः वृत्तिविषयत्वभावनेन च **वस्त्रम्** ।

7. निर्विषयत्व – निरञ्जनत्व–अशोकत्व–अमृतत्वाद्यनेकधर्म-रूपाणि **आभरणानि** धर्म्यभेदभावनेन ।

8. स्वशरीरघटकपार्थिवभागानां जडताऽपनयेन चिन्मात्रता-वशेषरूपो **गन्धः** ।

9. आकाशभागानां तथा भावनेन **पुष्पम्** ।

10. वायव्यभागानां तथा भावनया **धूपः** ।

11. तैजसभागानां तथा करणेन **दीपः** ।

12. अमृतभागांस्तथा विभाव्य **निवेदनम्** ।

13. षोडशान्तेन्दुमण्डलस्य तथा भावनेन **ताम्बूलम्** ।

14. परापश्यन्त्यादिनिखिलशब्दानां नादद्वारा ब्रह्मण्युपसंहारचिन्तनेन **स्तोत्रम्** ।

15. विषयेषु धावमानानां चित्तवृत्तीनां विषयजडतानिरासेन ब्रह्मणि विलापनेन **प्रदक्षिणम्** ।

16. तासां विषयेभ्यः परावर्तनेन ब्रह्मैकप्रवणतया **प्रणामः** ।

इति षोडशोपचाराः ।

This kind of Pūjā is known as Mahāyāga where the jīva dedicates to the Deity whatever come within the range of his senses as objects of enjoyment and himself remains detached from them. If the sensual enjoyments of sound, touch and the like coming within the cognisance of the five cognitive senses are made to merge in the bliss of the self, the limitations of the soul vanish, thus making jīva an ocean of bliss. This idea is borne out by the following authorities.

'इन्द्रियप्रीणनद्रव्यैर्विहितस्वात्मपूजनः ।' इन्द्रियाणि श्रोत्रादीनि, तेषां प्रीणनानि, द्रव्याणि विशिष्टशब्दस्पर्शरूपरसगन्धाः, तैर्विहितं स्वात्मदेवतायाः पूजनं येन तथाविधः ॥

तदुक्तं मुख्याम्नायरहस्यविधौ—

इन्द्रियद्वारसंग्राह्यैर्गन्धाद्यैरात्मदेवता ।

स्वभावेन समाराध्या ज्ञातुः सोऽयं महामखः ।। इति । ...

......शिरस्स्थितगुरोः दहरस्थनादविद्यायाः सर्वावसायिचित्कला-रूपदेव्यात्मनश्च अद्वैतभानसमकालं सकलेन्द्रियैः विषयान् भुञ्जानः तज्जन्यानन्दधारामात्रविषयकनिर्विकल्पकज्ञानैकसारतया इतरनिखिलविषयप्रमोषेण कंचित्कालमवस्थानं परापूजेति ज्ञेयम् ।

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श्रोत्रादीन्द्रियविषयशब्दाद्यनुभवजनितेन महदानन्देन समरसीकरणं परापूजा इत्यर्थः । (Amṛtānandanātha)

This is Pūjā-Saṅketa, and he who understands it becomes Brahman itself by the direct realisation of the oneness of Brahman and Ātman.

DĪKSHĀTATVA

or

An enquiry into the truth of initiation.

Śrī Gauḍapādāchārya begins his Śrī Vidyā Mantraratna Sūtras as follows:—

अथ शाक्तमन्त्रागमाभिजिज्ञासा ।

'Afterwards (atha), an investigation (abhijijñāsā) of the science (āgama) of the Śākta mantras.' After what? is a legitimate question. The Pūrvamīmāṁsā sūtras also begin with an 'afterwards,'

and it is interpreted as 'after the study of the Vedas and Vedāṅgas.' The Uttaramīmāṁsā sūtras likewise commence with an 'afterwards,' and it is there taken to mean 'after the acquisition of the four preliminary qualifications.' If either of these interpretations were to be accepted here, no useful purpose will be served by the promulgation of these Mantraratnasūtras also. A different interpretation of the word is therefore indicated in this context. It suggests the state of mind of an earnest seeker after liberation (mumukshu) who finds that, even after due initiation into Brahmavidyā at the hands of a proper Guru, he has not succeeded in attaining self-realisation. Obviously his course of nididhyāsana is incomplete and there are formidable obstacles in the shape of doubts (saṁśaya) and wrong impressions (viparītabhāvanā) etc.—in his way, and it is to get over them that he is here directed to Śrī Vidyā. A fairly advanced spiritual aspirant of this description is thus the best qualified (mukhyādhikāri) for the upāsanā of Śrī Vidyā, which will not only dispel all his doubts and wrong impressions but also ensure his self-realisation. This is the established view of all Śrutis and Smṛtis.

Śrī Vidyā of such high repute has, as already stated, ever been a well-guarded secret and has been invariably transmitted only from 'ear to ear'

कर्णात्कर्णोपदेशेन i. e., from Guru to Śishya and in no other manner e. g., through books etc.

It is thus necessary that the aspirant aforesaid should seek a proper Guru for his initiation.

तत्र सर्वथा मतिमान्दीक्षेत ।

(Paraśurāma Kalpasūtra)

The imperative need for a suitable Guru in such matters and the way to approach him are laid down in the Śruti itself, "To realise the truth one should approach the Guru, sacrificial fuel in hand etc."

तद्विज्ञानार्थं स गुरुमेवाभिगच्छेत्समित्पाणिः श्रोत्रियं ब्रह्मनिष्ठम् ।

and emphasised in the Smṛtis, Purāṇas and other works. Approaching the Guru he should, after respectful obeisance in proper form, express his object and clearly indicate his firm determination to abide by the Guru's injunctions with implicit faith. The Guru, satisfied with his sincerity, will then accept him and arrange for his initiation. In fact, as observed by Śrī Śaṅkarāchārya in his commentary on Lalitā Triśatī, the benignant look of the Guru is itself an integral part of the initiation, and is calculated to ward off the impediments in the aspirant's way, the subsequent reciting of the Mantra and constant contemplation thereon setting him forward on the path of self-realisation without further difficulty.

सुखसाधनगुरुकृपापाङ्गावलोकनरूपदीक्षावशेन प्रतिबन्धकदुरितापगमे परदेवतारूपह्रींकारः, चिरकालनैरन्तर्यभावनाप्रकर्षेण तस्मिन्नभिमुखे सति तल्लक्ष्यार्थरूपपरमानन्दचित्कला स्वयमेवाभिव्यक्ता सती आनन्दानुभवामृतेन सुखयति ।

This initiation by the Guru is called Dīkshā and is described as the first step in the ladder leading to the top-floor of the mansion of Mukti (liberation).

मुक्तिसौधस्य सोपानं प्रथमं दीक्षणं भवेत् ।

Etymologically too, the word Dīkshā is construed to mean "that by which the fetters (of saṁsāra) are destroyed and identity with Brahman is secured."

दीयते शिवसायुज्यं क्षीयते पाशबन्धनम् ।
अतो दीक्षेति कथितं बुधैः सच्छास्त्रवेदिभिः ॥

Traipura Siddhānta.

After the Guru has accepted the disciple, he should first teach him the Traipura Śiddhānta or the essentials of the philosophy of Tripura or the entity of three cities or bodies. The Paraśurāma Kalpasūtra enjoins such a preliminary course.

तत्रायं सिद्धान्तः ।

Traipura Siddhānta is really Śārīraka Mīmāṁsā or the enquiry concerning the individual self or

the self residing in the body. For that consciousness (saṁvit) that appears as the witness in the gross, subtle and rudimental or causal bodies (sthūla, sūkshma, kāraṇa dehas) is Traipura, i.e., resident in the three bodies, and this is also what Śārīraka means. That which exists is only one and this is variously described as Brahman, Paraśivā, Ātman, Paravāsudeva, Devī or Prakāśa. It was in existence before creation. The world prior to creation lay merged in it. That state when the world was thus merged is called Pralaya. One can learn about this stage only from the scriptures, and not from any other means of valid knowledge. Just as the individual soul in a state of deep sleep as Prājña is himself alone and experiences nothing of the outside world, so also in pralaya Brahman exists in its true or absolute state. The individual souls with their karmas and the five elements then lie dormant in the Brahman in a very subtle form, like the banyan tree in its seed, and when the time comes for these karmas to bear fruit, a desire arises in Parameśvara to create the world. This desire is called in the Upanishads Īkshaṇa, Kāma, Tapas and Vichikīrshā. It is also known by another name—Śāntā Śakti, which is but an aggregate of the three Śaktis—Icchā, Jñāna and Kriyā—in equilibrium. The conjoint work of these three śaktis is the universe which comprises

thirty-six tatvas beginning with Śiva and ending with Pṛithvī.

The Thirty-six Tatvas.

The Sūta Saṁhitā says that whatever exists till pralaya whether as objects of enjoyment (bhogya) for the Jīva or as instruments of enjoyment (bhogasādhana) or as the efficient cause of enjoyment (bhoganimitta) or as enjoyer (bhoktā) are called Tatvas (first principles).

आप्रळयं यत्तिष्ठति सर्वेषां भोगदायि भूतानाम् ।
तत्तत्वमिति प्रोक्तं न शरीरघटादि तत्वमतः ॥

Some śāstras declare that there are thirty-six of these tatvas beginning with Śiva and ending with Pṛithvī as above stated while others hold that they are only twenty-four in number. However differently they may be enumerated, they fall in three distinct groups— Ātmatatva, Vidyātatva and Śivatatva. The Śaiva and the Śākta cults, with a scheme of thirty-six tatvas, enumerate and classify them as follows in the order of creation :—

Śivatatvas : 5—
1. Śiva
2. Śakti
3 Sadāśiva
4. Īśvara
5. Śuddhavidyā

Vidyātatvas: 7—

6. Purusha
7. Niyati
8. Kāla
9. Rāga
10. Avidyā
11. Kalā
12. Māyā

Ātmatatvas: 24—

13. Prakṛti, aggregate of 3 guṇas (satva, rajas and tamas, in equilibrium)

14 to 16. Ahaṅkāra, Buddhi and Manas — the three mental moods with a preponderance of rajoguṇa, satvaguṇa and tamoguṇa respectively.

17 to 21. Jñānendriyas—the five senses of cognition.

22 to 26. Karmendriyas—the five senses of action.

27 to 31. Tanmātras—the five subtle elements.

32 to 36. Bhūtas (Pañchabhūtas)—the five gross elements.

Of these the Ātmatatvas are gross and inert (jaḍa) and are on that account known also as

impure (aśuddha) tatvas. The Vidyātatvas, though inert, are transparent and are able to reflect the consciousness (prakāśa) within and hence are otherwise called pure-impure (śuddhāśuddhā) tatvas. The Śivatatvas are but gradations of consciousness (prakāśa) and are therefore termed pure (śuddha) tatvas. The Ātmatatvas, as already stated, are inert (jaḍa) and make up the triple body (bhogāyatana—the house for enjoyment).

Of the seven Vidyātatvas, Purushatatva (Jīva) is the Purusha encased in the above-mentioned triple body who poses as the kartā (doer) and as the bhoktā (enjoyer). Work and enjoyment are unreal and are only imposed on him by the Māyātatva which engenders in him the feeling that there is a difference between jagat, jīva and para. The five intermediate tatvas—Kalā, Avidyā, Rāga, Kāla and Niyati, screen from the Purusha's view his inherent five characteristics—सर्वकर्तृत्व (omnipotence), सर्वज्ञत्व (omniscience), नित्यतृप्ति (eternal satisfaction) नित्यत्व (omnipresence) and स्वातन्त्र्य (absolute freedom)—and make him look upon himself as of little might, of little knowledge, of limited satisfaction, of short duration and of limited freedom respectively.

Of the five Śivatatvas, Śuddha-vidyā is the one that dispels the difference between Jagat, Jīva and Para. Iśvara tatva is the knowledge of the basic consciousness of 'this' (इदन्तारूपज्ञान) in the

universe with all its diversities of nāma and rūpa (name and form). This 'idantā' is one and all-pervasive (vyāpaka) and it is on it that names and forms appear as illusions. The consciousness of I (ahantā), which is the nature of sat-chit-ānanda, in the common substratum of this world is produced by Sadāśiva tatva. In other words, the Sadāśiva tatva is the feeling 'all this is my manifestation.' The desire to create (सिसृक्षा) of the Paraśiva is the Śakti tatva. The Śiva tatva is the Paraśiva himself with only the desire to create super-imposed.

Note:—The Jīva is in essence identical with Paraśiva, but by the distorting influence of Māyā, the five characteristics of Paraśiva inherent in the Jīva viz., freedom (स्वातन्त्र्य), omnipresence (नित्यत्व), omnipotence (सर्वकर्तृत्व), eternal satisfaction (नित्यतृप्ति) and omniscience (सर्वज्ञत्व) get blurred and shrunk and are transformed into the five tatvas—niyati, kalā, kāla, rāga, and avidyā respectively. These tatvas, are known as Kañchukas (veils). They are only illusions, being the work of Māyā, and it is only on account of these that the Jīva experiences all miseries due to saṁsāra or the cycle of life and death. When he casts away these veils by the beneficent influence of śuddha-vidyā tatva, he shines in his pristine glory as Paraśiva himself.

शरीरकञ्चुकितः शिवो जीवो निष्कञ्चुकः परशिवः ।

The Nature of Jīva and Īśvara.

As Purusha (Jīva) and Śiva happen to be mentioned separately in the list of tatvas, a difference between the two is indicated and a doubt arises whether this is not contrary to the findings of advaita. Only if the difference be real can the doubt hold good, but it is not so. Śiva who is of the nature of satchidānanda and who is limitless and free has his perfection and freedom veiled off by his own wonderful Māyā which is able to accomplish all apparently impossible things.

This same idea is also set out differently. That state where Paraśiva's freedom is hidden up by Māyā is called Āṇavāmala. How this is done is explained as follows. Just as the Sun is hidden up by the clouds produced by the action of his own rays, Paraśiva is effectually concealed by his own Māyā. He does not however actually suffer any diminution of his freedom, just as the Sun does not lose any part of his brightness. The cloud and Māyā are only unsubstantial upādhis (limiting conditions) and are not real. By the power of Māyā again, the omnipresence of Paraśiva is clouded and he appears as limited, and this state is known as Māyikamala. He then experiences the sense of duality which engenders a feeling of likes and dislikes; and from these, activity and inactivity arise

which make him a doer of actions, good and bad. This state is known as Kārmikamala. These three āṇava-mala, māyika-mala and kārmika-mala, become the three bodies (śarīras). Thus embodied, he becomes the Jīva.

The highest goal of Jīva is to come to a knowledge of his own real nature which is Paraśiva itself as shown above. स्वविमर्शः पुरुषार्थः । Such knowledge is known as 'Pratyabhijñā' which is a recognition of "I am He". It is just like remembering his true nature which he had, for the time being, forgotten and is usually illustrated by the following parable. A man, forgetting that he is wearing his gold necklace about his neck as ever before, somehow gets the impression that he has lost it. He feels disconsolate and runs from place to place in search of it till at last a friend who, on hearing the loss from him, points out that the ornament is there on his neck itself. He then puts his hand about his neck and finding it there feels over-joyed as if he had recovered a lost ornament. Such a recognition, as will be seen from the analogy, is not the outcome of any endeavour on his part (akṛtrima) but none the less, it cannot be obtained without the grace of the Almighty. So the Smṛtis declare.

ईश्वरानुग्रहादेव पुंसामद्वैतवासना ।
मामेव ये प्रपद्यन्ते मायामेतां तरन्ति ते ।

This grace can be secured only by His worship (upāsanā) which thus becomes an indirect or remote instrument (paramparāsādhana) for the attainment of life's goal.

The Nature of Upāsanā.

Upāsanā is Īśvarapraṇidhāna or profound contemplation of Īśvara. To repeat the Mahāmantras like the Praṇava and the Gāyatrī which are verbal descriptions of Īśvāra, to think constantly on their meaning, to look upon the whole universe as the manifestation of Īśvara and to regard all the perceptions of the five cognitive senses (jñānendriyas) as His worship—these are declared by the śāstras to constitute the said Praṇidhāna. In this the repetition of the mantra and the meditation on its import are the most important. Mantras are groups of letters of the alphabet. These letters or the sounds they stand for are eternal and that is why they are called akshara (imperishables). The wonderful potentiality (sāmarthya) of the mantras is beyond conception. Just as Māyā is able to accomplish rare tasks that are difficult to bring about, even so the mantras have infinite power to eradicate Māyā itself.

वर्णात्मका नित्याः शब्दाः । मन्त्राणामचिन्त्यशक्तिता ।

And who are those persons that can acquire, as their own, this wonderful power of the mantras?

संप्रदायविश्वासाभ्यां सर्वसिद्धिः ।

It is only those who follow the traditional courses and methods adopted by successive generations of Gurus and who perform upāsanā with implicit faith in the teachings of their Gurus and the śāstras, regarding the high potentiality of the mantras. They alone attain the highest goal which is the realisation of the self. For the śāstras say that the main test of authoritativeness (Prāmāṇya) rests on a strong unshakable faith in the words of the teacher and in their infallibility and that one should not spoil by argumentation such super-sensuous knowledge as can be obtained only through the śāstras.

विश्वासभूयिष्ठं प्रामाण्यम् ।

शास्त्रैकगम्या ये ह्यर्था न तांस्तर्केण दूषयेत् ।

Now what is the most helpful auxiliary to the upāsanā of one who has implicit faith in the efficacy of the mantras and who strictly adheres to the methods of his Guruparamparā (line of gurus)? It is his constant contemplation that himself, his mind, his life-force (prāṇa) are all identical and one with his Guru, the mantra and the deity thereof.

गुरुमन्त्रदेवतात्ममनःपवनानामैक्यनिष्फालनादन्तरात्मवित्तिः।

How this can be accomplished is explained at some length below.

Unity can be predicated only in respect of objects seemingly different; for, if their diversity is real, a unity among them will not be acceptable. Moreover diversity is seen in limited entities only, but the Brahman is unique in not having any limitations.

Limitations are of three kinds—limitations of time, space and objectivity. Objects that come into existence at one time, exist for a while and then go out of existence have what is called the 'time limitation.' Objects that are composed of parts and exist in one place and not in other places are said to have the 'limitation of space.' Objects that have a mutual non-existence as in the statement "a cloth is not a pot" are said to have the 'limitation of objectivity.' This third limitation itself is of three kinds according as the objects concerned are of the same species, are of different species, or form parts of one entity e. g., one man differing from another, men from animals, and one's hand from one's leg respectively. That all these limitations and differences are only illusory, being super-imposed by the mind and the movements of prāṇa on the limitless and self-effulgent Brahman, is the irrefutable conclusion of the śāstras.

The Illusion of Time and Space.

The prāṇa begins to move by the will of the Purusha. The Śabda Brahman without any move-

ment is in the region called Parā in the body. Conception of time begins when there is movement which is of the nature of a throb of prāṇa. Simultaneously the mind also comes into existence. This is recognised near the navel (nābhi). Conception of space also occurs here. The movement of prāṇa and the volition of the mind are therefore responsible for the conception of time and space. It is only when the mind is functioning along with the prāṇa that we are able to sense the limitations of space, time and objectivity. If the mind and the prāṇa be steadied at the 'parā' region, then by controlling the movements of the mind and by holding the breath (kumbhaka) the false limitations of space, time and objectivity die away and the inner self (antarātmā) free from limitations or differences is cognised directly. At this stage the Guru, the mantra and the deity thereof also will be realised as one with the inner self, no sense of limitation being present.

Pūjopāsanā.

So far as regards mantropāsanā. Now the pūjā portion of upāsanā will be considered.

आनन्दं ब्रह्मणो रूपं तच्च देहे व्यवस्थितम् ।
तस्याभिव्यञ्जकाः पञ्च मकाराः ।
तैरर्चनं गुप्त्या । प्राकट्यान्निरयः ।

Paraśiva is of the nature of wisdom and bliss. "विज्ञानमानन्दं ब्रह्म." His wisdom is not however manifest when it is hidden by ignorance and his bliss when covered by sorrow. When He appears limited by the three bodies—the gross, the subtle and the causal—which are respectively the āṇava, māyika and the kārmika malas (*vide* pp. 29–30 *supra*)—His essential characteristics viz., wisdom and bliss are not seen. At that time the Pañchamakāras—the five ingredients of worship with names beginning with the letter 'म'—become the indicators (abhivyañjakas) of these real qualities—wisdom and bliss. The mystic initial letter (bīja) म indicates the Jīva or Purusha. The world which is experienced by the five cognitive senses as sound, touch and so forth constitutes the objects of enjoyment for the Jīva. It is these objects of enjoyment made up of the five subtle elements that are represented by the pañchamakāras which are the ingredients of worship. This is their esoteric meaning.

When, after realising the various impressions received through the several sense-organs, the mind is in a state of perfect halcyon rest without any extrovert activity, then is the propitious time for the irradiation of the bliss of Paraśiva. This is parāpūjā or worship *par excellence.*

श्रोत्रादीन्द्रियविषयशब्दाद्यनुभवजनितेन महदानन्देन समरसीकरणं परापूजेत्यर्थः । (Amṛtānandanātha)

For such irradiation of the bliss of Paraśiva, an equipoised mental attitude (samarasa vṛtti) without any perception of differences engendered by the distinction of the triad—knower, known and knowledge—is the real cause. The equanimity brought by the feeling of undifferentiated wholeness after casting away all the differential outlook due to nāma and rūpa is really the 'archana' or worship. This 'archana' is said to be 'gupta' i.e., secret. The feeling of wholeness obtained by seeing through the objects of senses, which are only super-impositions on the inner self that is very secretly lodged in the human body, and recognising the underlying uniform undifferentiated bliss is known as 'rahasya', 'gopya' (secret doctrine) in the śāstras. That state where the sensual pleasures are not thus purged of their limiting conditions and are not in consequence recognised in their essential identity with the bliss of Ātman but allowed to remain with their outward distinctions is called Prākaṭya-bhāva (exuberant display). By the differential outlook engendered by such Prākaṭyabhāva one goes to naraka (hell) i. e., undergoes tribulations in the cycle of births and deaths. "गुप्तो मुक्तः, प्रकटो भ्रष्टः" These texts that declare that a man who keeps his upāsanā a secret

obtains liberation whereas one who makes a great display of it is lost, want to emphasise only this idea.

Duties of an upāsaka.

Upāsanā and what it is has been considered so far. The duties of an upāsaka will be dealt with now.

(1) The upāsaka should practise concentration on the Ātman continuously for a very long time with implicit faith in its efficacy.

भावनादार्ढ्यादाज्ञासिद्धिः ।

It is declared that by such steadfast concentration he attains 'nigraha' and 'anugraha'. Nigraha is the removal of super-imposition and anugraha is the outlook of the liberated soul (jīvanmukta) who, though to all appearance cognisant of the infinitely differentiated world, is yet able to see the real background (adhishṭhāna) thereof.

(2) He must be constantly repeating the Pañchadaśākshari mantra, which is really a mahāvākya as already explained and must meditate on its meaning.

सदा विद्यानुसंहतिः ।

(3) He must always think that he is Śiva i.e., must bring about a constant union in his mind between himself and Śiva.

सततं शिवतासमावेशः ।

(4) He should steer clear of those sciences that are opposed to the metaphysical science (adhyātmaśāstra) which declares the identity of the Jīva with the Brahman, as well as of the teachers that teach such sciences.

अगणनं कस्यापि ।

(5) As the removal of all duality or differences is the only means to his liberation, he should not speak ill or disparagingly of any science or system. It is essential that he should recognise the fact that none of them is despicable from the standpoint of the Ātman, because Paraśiva who is Ātman himself is pervading every one of them as its background of reality.

सर्वदर्शनानिन्दा ।

(6) Only to those worthy disciples who possess the necessary qualifications of discrimination, desirelessness etc., and who have undergone a course of systematic study of the Vedānta and to none else should he reveal the supreme secret about the unity behind the pleasures of the senses represented by the pañchamakāras.

सच्छिष्ये रहस्यकथनम् ।

(7) He must perform all his duties without expectation of any reward and in scorn of consequence.

फलं त्यक्त्वा कर्मकरणम् ।

(8) He should not neglect any of his daily and other obligatory duties, i.e., he must in every way keep up those rites ordained for his particular class and for his order in life.

अनित्यकर्मलोपः ।

(9) Adhering to these duties, setting aside all the six evil passions, lust etc., and abandoning all attachment to worldly things, he should approach a Guru who knows every science and is unrivalled in the knowledge of the Ātman; and he should worship him as Paraśiva himself. This is the most important of all the duties of an upāsaka.

(10) He should always meditate on the esoteric significance of the upāsanā as follows:—

सर्वं वेद्यं हव्यम् । इन्द्रियाणि स्रुचः । शक्तयो ज्वालाः । स्वात्मा शिवः पावकः । स्वयमेव होता ।

"Whatever phenomena are cognised by the mind are the articles of oblation offered in the fire. The five senses – the eye, the ear, etc., are the ladles used for the offering of the articles into the fire. The shining forth of the power of the will, knowledge, action, chit and ānanda are the flames. One's self, the embodiment of the Vimarśa Śakti which is not different from the Prakāśa Śakti of Paraśiva, is the sacred fire. The Jīva or the limited chit is the

sacrificer." The result of such a meditation is set down in these words:—

निर्विषयचिद्विमृष्टिः फलम् । आत्मलाभान्न परं विद्यते ।

The supreme benefit of the Śrī Vidyā Upāsanā is the direct realisation of the Ātman, which is the unlimited consciousness (nirupādhika chaitanya) than which no greater goal has been spoken of anywhere.

सैषा शास्त्रशैली ।

Such is the gist of Traipura siddhānta which the Guru should, at the outset, expound to the disciple. He will then duly initiate him into Śrī Vidyā.

॥ नवावरणपट्टिका ॥

संख्या	आकृतिः	प्रकृतिः	बीजं	चक्रं	चक्रेश्वरी	योगिन्यः	देवताः	सिद्धिः	मुद्रा		बासना
I	भूपुर	लं पृथ्वीबीज	अं आं सौः	त्रैलोक्यमोहन	त्रिपुरा	प्रकट-	अणिमादि १० ब्राह्मयादि ८ सर्वसंक्षोभिण्यादि १०	अणिमा	सर्वसंक्षोभिणी	अज्ञानावस्थाः	जाग्रत्
II	षोडशदल	सं चन्द्रबीज	ऐं क्लीं सौः	सर्वाशापरिपूरक	त्रिपुरेशी	गुप्त-	कामाकर्षिण्यादि १६	लघिमा	सर्वविद्राविणी		स्वप्नः
III	अष्टदल	हं शिवबीज	ह्रीं क्लीं सौः	सर्वसंक्षोभण	त्रिपुरसुन्दरी	गुप्ततर-	अनङ्गकुसुमादि ८	महिमा	सर्वाकर्षिणी		सुषुप्तिः
IV	चतुर्दशार	ईं कामकला	हैं ह्क्लीं ह्सौः	सर्वसौभाग्यदायक	त्रिपुरवासिनी	संप्रदाय-	सर्वसंक्षोभिण्यादि १४	ईशित्व	सर्ववशङ्करी	ज्ञानभूमिकाः	शुभेच्छा – ईश्वरविचारः
V	बहिर्दशार	एं विष्णवात्मक	ह्सैं ह्स्क्लीं ह्स्सौः	सर्वार्थसाधक	त्रिपुराश्री	कुलोत्तीर्ण- (कुलकौलिक)	सर्वसिद्धिप्रदादि १०	वशित्व	सर्वोन्मादिनी		,, गुरूपसदनं
VI	अन्तर्दशार	रं अग्निबीज	ह्रीं क्लीं ब्लें	सर्वरक्षाकर	त्रिपुरमालिनी	निगर्भ-	सर्वज्ञादि १०	प्राकाम्य	सर्वमहाङ्कुशा		विचारणा श्रवणं
VII	अष्टकोण	कं कामेश्वरबीज	ह्रीं श्रीं सौः	सर्वरोगहर	त्रिपुरासिद्धा	रहस्य-	वशिन्यादि ८	भुक्ति	सर्वखेचरी		तनुमानसी मननं
VIII	त्रिकोण	नाद त्रिशक्तिबीज	ह्सैं ह्स्क्लरीं ह्स्रौः	सर्वसिद्धिप्रद	त्रिपुराम्बा	अतिरहस्य-	बाणादि ४ महाकामेश्वर्यादि ४	इच्छा	सर्वबीज		सत्त्वापत्तिः असंसक्तिः } निदिध्यासनं
IX	बिन्दु	बिन्दु परब्रह्मात्मक	पञ्चदशी	सर्वानन्दमय	महात्रिपुरसुन्दरी	परापराति- रहस्ययोगिनी	महात्रिपुरसुन्दरी	प्राप्ति	सर्वयोनि		पदार्थभावना सविकल्पसमाधिः तुर्यगा
			तुरीयविद्या		समस्तचक्रेश्वरी		तुरीयाम्बा	सर्वकाम	सर्वत्रिखण्ड		सापेक्षिकनिर्विकल्पसमाधिः

ॐ

श्रीपराभट्टारिकायै नमः ।

SRĪVIDYĀSAPARYĀVĀSANĀ

———:O:———

श्रीविद्यामखिलागमान्तविदितब्रह्मस्वरूपां शिवां
सत्यज्ञानसुखां विशेषरहितामाद्यन्तहीनां पराम् ।
आत्मत्वेन विभावयन्नरवरः सद्यो विमुक्तिं गतोऽ-
प्यादेहान्तमुपासनैकरसिकः श्रौतं विधिं मानयेत् ॥

अथ वेदान्तसंसिद्धां ब्रह्मविद्यास्वरूपिणीम् ।
संविदाख्यां परां शक्तिं प्रज्ञानघनलक्षणाम् ॥

निष्कळां निष्क्रियां शान्तां निरवद्यां निरञ्जनाम् ।
दिव्याममूर्तचैतन्यस्वरूपां चित्सुखात्मिकाम् ॥

महावाक्यानुरोधेन ज्ञात्वा निस्संशयं ततः ।
साऽहमस्मीत्यभेदेन विविक्तस्था उपासते ॥

"Śrī Vidyā Saparyā Paddhati" * in Sanskrit, to which this is a companion volume, consists of 11 Khaṇḍas (chapters), each dealing in detail with a portion of the ritual relating to the Śrī Vidyā upāsanā. This and the following Khaṇḍas deal

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individually with those Khaṇḍas in order, laying special stress on the esoteric significance of each item of the ritual.

KHAṆḌA I. (१—१०) *

यागमन्दिरप्रवेशादि चक्रपूजान्तम् ।

This chapter deals with the following topics in order:—

(i) Brahmavidyā Sampradāya Guru Stotra—respectful homage to the line of Gurus according to the Brahmavidyā Sampradāya.

(ii) Yāgamandirapraveśa — Entry into the chamber of worship in silence through its western gate, offering worship to Bhadrakāli, Bhairava and Lambodara, the dvarapālakas guarding it on the right and left sides and from above.

(iii) Performance of Tatvāchamana.

(iv) Obeisance to the immediate Gurus—i. e., the upāsaka's guru, grand-guru and great-grand-guru—with the Gurupādukā mantra and appropriate mudrās.

(v) Ghaṇṭāpūjā — worshipping the bell and ringing it.

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* The Sanskrit figures here and further on represent the pages of the Śrī Vidyā Saparyā Paddhati.

(vi) Saṅkalpa—taking the vow of performing the Pūjā.

(vii) Āsanapūjā—sprinkling water duly consecrated over his seat; taking his seat and worshipping Dvīpanātha.

(viii) Deharakshā — protection of his body all round and invoking the blessings of Dakshiṇāmūrti and Bhairava to commence the Śrī Chakrapūjā.

(ix) Prāṇapratishṭhā — installing the chakra and instilling life therein.

(x) Mandirapūjā—worship of the 44 mandiras of Śrīnagara commencing with the Ocean of Nectar.

(xi) Dīpapūjā—worship of the lamp.

(i) Brahmavidyāsampradāyagurustotra. (१)

Śrī Vidyā being Brahmavidyā as explained in the Introduction, the tradition (sampradāya) for Śrī Vidyā is the same as that for Brahma Vidyā. The traditional worship of the Guru is the life of Śrī Vidyā.

(ii) Entry into the chamber of worship. (२)

The author of the Nityotsava says:—

अथ मौनवान् यागमन्दिरमागत्य ।

"Afterwards, (the upāsaka) observing silence and reaching the chamber of worship."

After what? After due initiation into the Śrī Vidyā by the Guru whose good graces he had secured (*vide* Introduction—p. 22)

Observing silence (मौनवान्) :—मौन (silence) here means not only refraining from speech but holding in check all the three instruments of activity—the mind, the tongue and the body, turning them back from their normal operations *viz.*, thought, word and deed in and concerning the outside phenomenal world and seeking the inner Ātman who is not different from Brahman. *Cf.* the upanishadic texts :—

यच्छेद्वाङ्मनसी प्राज्ञस्तद्यच्छेत् ज्ञान आत्मनि ।
ज्ञानमात्मनि महति नियच्छेत्तद्यच्छेच्छान्त आत्मनि ॥
(Kaṭha I. iii. 13)

कश्चिद्धीरः प्रत्यगात्मानमैक्षदावृत्तचक्षुरमृतत्वमिच्छन् ।
(Kaṭha II. i. 1)

The Chamber of worship (यागमन्दिरम्). The terms याग, यज्ञ and अध्वर are synonymous and are etymologically derived as follows :—

यज देवपूजासंगतिकरणदानेषु ।
अध्वानं वैदिकमार्गं राति ददातीति अध्वरः ।

Their real meaning to the upāsaka is therefore this—the burning away of all super-impositions in the fire of chit (consciousness) after enquiring into the true nature of Brahman by the initiation

of the Guru, with Śruti texts and by ratiocination. This is known as Jñāna Yajña and is held to be superior to Karma Yajña.

श्रेयान्द्रव्यमयाद्यज्ञात् ज्ञानयज्ञः परंतप ।

(Bhagavad Gītā IV. 33)

अथेदानीं प्रवक्ष्यामि ज्ञानयज्ञस्य वैभवम् ।
ज्ञानयज्ञात्परो यज्ञो नास्ति विप्राः श्रुतौ स्मृतौ ॥
अद्वैतज्ञानयज्ञेन न तुल्यो विद्यते क्वचित् ।
आत्मयाथार्थ्यविज्ञानयज्ञं मुक्त्वा नराधमाः ।
क्रियारूपेषु यज्ञेषु यतन्ते माययाऽऽवृताः ॥
ये लङ्घयन्ति संसारसमुद्रं कर्मयज्ञतः ।
ते महातमसा सर्वं पश्यन्त्येव रविं विना ॥
ज्ञानयज्ञोडुपेनैव ब्राह्मणो वाऽन्त्यजोऽपि वा ।
संसारसागरं तीर्त्वा मुक्तिपारं हि गच्छति ॥

(Sūta Saṁhitā IV. x. 1, 62, 64–66)

Such Jñāna Yajña is open only to the earnest seekers who had purified their minds by the performance of karma unattached to the fruits thereof, and the reward for such Yajña is the attainment of the state of Paraśiva i.e., identity with Brahman.

इत्थं कायिकवाचिकमानसिकैः कर्मभिः प्रक्षीणकल्मषस्य मुमुक्षोः परशिवस्वरूपावगमाय ज्ञानयज्ञं प्रस्तौति ।

The chamber of worship accordingly connotes the purified mind fit for the contemplation of the

identity of Jīva with Brahman, or, as some say, the triad of enjoyment—भोग्य or the visible world, भोक्ता (enjoyer) viz., Viśva, Taijasa and Prājña respectively in the states of waking, dream and deep sleep, and भोग (enjoyment) in the gross, mental and blissful worlds respectively during these three states. It may also be said with propriety that the worshipper's body itself is the chamber of worship. In fact, it is so described graphically in detail in the Nārāyaṇopanishad (Taittirīya upanishad. IV. Anuvāka 52).

The tabular statement below shows the correspondences therein instituted between the various constituents of Karma Yajña and those of Jñāna Yajña.

As in Karma Yajña	As in Jñāna Yajña
Sacrificer	Ātman
Sacrificer's wife	Śraddhā (Faith)
Sacrificial fuel	Body
Altar	Chest
Sacrificial grass	Hairs on the body
Bundle of sacrificial grass	Śikhā (tuft)
Sacrificial post	Heart
Clarified butter	Desires
Sacrificial goat	Anger
Sacrificial fire	Enquiry into Ātman

As in Karma Yajña	As in Jñāna Yajña
Sacrificial fee (Dakshiṇā)	The thought that 'everything is Brahman,' which tends to equanimity
Rig Vedic priest	Tongue
Sāma Vedic ,,	Prāṇa (vital airs)
Yajur Vedic ,,	The eyes
Superintending priest	The mind
etc.	etc.

तस्यैवं विदुषो यज्ञस्यात्मा यजमानः, श्रद्धा पत्नी, शरीरमिध्मं, उरो वेदिः, लोमानि बर्हिः, वेदः शिखा, हृदयं यूपः, काम आज्यं, मन्युः पशुः, तपोऽग्निः, शमयिता दक्षिणा, वाग्घोता, प्राण उद्गाता, चक्षुरध्वर्युः, मनो ब्रह्मा * * *

Jñānayajña is thus the realisation of the inner Ātman by means of keen introspection within this body made up of annamaya, prāṇamaya, manomaya and vijñānamaya sheaths.

The Nityotsava proceeds :—

तस्य पश्चिमद्वारे तिष्ठन् तस्य दक्षवामशाखयोः ऊर्ध्वे च क्रमेण भद्रकालीभैरवलम्बोदराख्यद्वारदेवताः संपूज्य ।

"And standing on its western gate and offering proper worship to the deities Bhadrakālī, Bhairava and Lambodara, who guard the gate on the right and left sides and from above respectively."

The Western gate. Entering as he does from the west, the direction which the upāska faces is the east; the right and left sides are respectively south and north; and the rear side is the west. According to the Bhāvanopanishad text पुरुषार्थाः सागराः, the four objects of human endeavour viz., Dharma, Artha, Kāma and Moksha are held to represent respectively the west, south, east and north of the body.

The western gate thus represents Dharma, and 'standing at that gate' connotes 'firmly established in the path of Dharma.' Dharma is the gate (i. e., chief means) to Moksha, and Artha and Kāma are auxiliaries.

Bhadrakālī is such disposition of the mind associated with Vedantic enquiry as is conducive to the realisation of the fearless state i. e., of identity with Brahman.

भद्रं शुद्धात्मविज्ञानं जीवब्रह्मैक्यरूपं कलयतीति भद्रकाळी ।

To put it briefly, it connotes the investigation of Adhyātma Śāstra.

Bhairava is the personification of that peaceful (śānta) disposition of the mind which tends to the clearance of all impediments in the path of realisation and the attainment of halcyon bliss.

आनर्थिकस्य अज्ञानस्य भीषणात् अस्तिभातिप्रियरूपाखण्डाकारवृत्तिरक्षणात् स्वस्वरूपज्ञापकरूपमोक्षवमनात् भैरवः ।

Lambodara represents the ecstatic state or state of perfect satisfaction.

Thus the three guardian-deities—Bhadrakālī, Bhairava and Lambodara—represent only the three mental dispositions of Vichāra (investigation), Śānta (peace) and Santosha (satisfaction). These three along with Sādhusaṅgama (association with virtuous people) are described in the Jñānavāsishtha (Mumukshu Prakaraṇa) as the gatekeepers of Moksha.

मोक्षद्वारे द्वारपालाश्चत्वारः परिकीर्तिताः ।
शमो विचारः संतोषश्चतुर्थः साधुसङ्गमः ॥
एते सेव्याः प्रयत्नेन चत्वारो द्वौ त्रयोऽथवा ।
द्वारमुद्घाटयन्त्येते मोक्षराजगृहे तथा ॥

As it is not possible to attain Moksha without acquiring these three mental dispositions through the association with the virtuous, the Nityotsava text under comment lays special emphasis on their acquisition by using the word संपूज्य (after worshipping well).

(iii) Tatvāchamana (३)

Tatvāchamana (swallowing or drinking up tatvas) connotes the analysis of the universe comprised of the three sets of tatvas (ātmatatvas, vidyātatvas and śivatatvas), the cleansing of the three impurities *viz*., āṇavamala, māyikamala and

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kārmikamala, or the three bodies (gross, subtle and causal) with their patrons (abhimānis) *viz.*, Viśva, Taijasa and Prājña, by the water of knowledge and taking a firm stand on the sat-chit-ānanda state.

For a description of the tatvas and their analysis as also of the three malas, *vide* Introduction, pp. 25–28.

(iv) Gurupādukāmantra (३)
(The mantra of the Guru's sandals)

The word pādukā in this connection has been defined as follows:—

पालनात्सर्वदुरितक्षालनेन महद्भयात् ।
कांक्षितार्थप्रदानत्वात्पादुकेत्यभिधीयते ॥ (Kulārṇava).

"It is called pādukā, because it protects (the aspirant) from the great fear i.e., saṁsāra by washing away all his sins and confers on him the one object of his quest i.e., moksha." Just as the ordinary pādukās (sandals) protect the wearer's feet from thorns etc., this mantra by its association with the Guru's feet is held to afford eternal protection to its reciter from saṁsāra.

The Guru being the teacher of the mahāvākya, it is but fitting that the Gurupādukāmantra should also be of the nature of the upadeśamahāvākya. It accordingly consists of three parts, corresponding to the three words त्वं, तत् and असि of the

mahāvākya. The first part is construed to explain the import of the word त्वं and is coupled with the name of the upāsaka's Guru. The second similarly deals with तत् and is linked with the name of the upāsaka's grand-guru, and the third explains असि and is associated with the upāsaka's great-grand-guru.

The Gurupādukāmantra is required to be pronounced with the mṛgīmudrā. Mṛgī means a female deer. The deer runs very fast, and 'as fleet as deer' is a common comparison. The mind owing to its swift movements is ordinarily likened to a deer in the śāstras. The suggestion behind the mṛgīmudrā is therefore the control of the deer-like mind and its direction to the sahasrāra to be united there with Paraśiva. The Yogasūtra says योगश्चित्तवृत्तिनिरोधः 'Yoga is the control of the variations of the mind' and it is such control by yoga—the eradication of all thoughts of the phenomenal world and concentration on the contemplation of the Ātman—that is suggested by the mṛgīmudrā.

(v) Ghaṇṭāpūjā (Worship of the bell). (४)

The sound of the bell resembles that of the Praṇava which is the embodiment of Śabdabrahman. By ringing the bell and producing the Praṇava sound, all afflictions born of avidyā are got rid of and the mind gets attuned with the

Infinite. The substratum of the three sounds अ, उ and म् comprising the Praṇava is the unqualified Nādabrahman i,e., Parabrahman.

The words 'deva' and 'devatā' in the śloka recited in the worship refer to those enlightened attitudes of the mind which are receptive to the comprehension of the Ātman, and the term 'rākshasa,' to the contrary attitudes. 'Ringing the bell' is suggestive of the contemplation of the nāda. How such contemplation can be effected is explained at length in Varivasyārahasya (I. 45-51).

(vi) Saṅkalpa (Solemn Vow). (४)

The upāsaka is required to perform prāṇāyāma and then to take a solemn vow, after mentioning time and place, to carry out his worship in the best manner he can and please Parameśvara thereby.

Volition is the nature of the mind. To see a snake in a rope is a hallucination or false attribution. Volition is declared by the Upanishads to be the cause of bondage (संकल्पमात्रसंभवो बन्धः) and the absence of volition is liberation.

Volition which is the cause of bondage is born of perceiving the world etc., as distinct from the Ātman. This outward perception co-exists with the limitations of space, time and objectivity. By clearly studying the real nature of space etc., with the help of a subtle one-pointed mind and by

getting rid of the imposed limitations, to realise the one Śiva as not different from the inner self is the esoteric meaning of saṅkalpa. सम्यक् कल्प्यत इति संकल्पः. देशकालौ संकीर्त्य. To get over the limitations of time and space is the object of mentioning the time and place at the outset.

देशकालादि संशोध्य चासंकल्प्य मनोरथम् ।
करिष्ये त्रिपुरापूजां मनस्संकल्पशान्तये ॥

What is stated on pages 33-34 of the Introduction may be usefully referred to here.

This refinement of volition is the third step called 'tanumānasī' (the attenuated mind) in the seven steps to jñāna mentioned in the Jñānavāsishṭha. By this is obtained the grace of Parameśvara who is the lord of knowledge. A clear and calm mind is itself the grace of the Lord.

(vii) Āsanapūjā (Worship of the seat) (४)

The Paddhati lays down that after spreading the seat, it should be sprinkled over with water consecrated by the repetition of the mantra "सौः" and worshipped with flowers etc. repeating योगासनाय नमः etc. The upāsaka should then sit on it and worship Dvīpanātha.

The mind with a predominance of satvaguṇa is the seat referred to here. Such a mind will be one-pointed and steady and the Yogasūtra स्थिरसुखमासनम् has reference only to it. It is only in a steady

one-pointed mind that the Sat (existence) and Ananda (bliss) of Paraśiva will radiate.

सौः is made up of the three letters स, : and औ, indicative respectively of the words तत्, त्वं and असि of the mahāvākya.

Hence the suggestive idea behind the worship of the seat is that the hidden meaning of the mahāvākya should be contemplated with a pure and serene mind.

Yogāsana etc. Yogāsana is the pure mind fit for the union of Ātman and Brahman. Vīrāsana is the powerful mind that is capable of merging the idea of this-ness in the existing outside world in I-ness. Śarāsana is the critical mind by which one is able to feel the blissful nature of Brahman. शं सुखं राति ददातीति शरम्.

Ādhāraśaktikamalāsana. The six Kamalāsanas (lotus-seats) through which the Kuṇḍalinī śakti that resides in Mūlādhāra passes are the Mūlādhāra, Svādhishṭhāna, Maṇipūraka, Anāhata, Viśuddhi and Ājñā. These are respectively earth, water, fire, air, ether and the mind. The mind is itself the Jīvaśakti in the shape of Kuṇḍalinī. These lotuses are illumined by the Sushumnā which is Jīvātman itself. The Iḍā and Piṅgalā are respectively the sun and the moon. The five elements, the sun and the moon and the mind are the eight places where Paraśiva shines forth. Therefore

the Ādhāraśaktikamalāsana is the whole world made up of these eight entities. The bīja ऑं, preceding the invocation to this āsana suggests the self-luminous Śiva, and ह्रीं suggests the Chit śakti of the nature of Satchitānanda on which are falsely imposed the abovementioned eight entities.

Sitting on such a seat suggests that one should pursue the investigation of the self with a mind steeped in unlimited consciousness.

Worship of Dvīpanātha (lord of the island). The body itself is a dvīpa. देहो नवरत्नद्वीपः. (Bhāvanopanishad). The Kshetrajña or the lord of the body is therefore the Dvīpanātha. He is the Ātman who is identical with Paraśiva. The 12 Śaktis suggest the 12 digits of the sun, and the body holding the 12 Śaktis suggests the Pātra or vessel in which stands the nectar—Paraśiva. This is the traditional import of the term Dvīpanātha.

(viii) Deharakshā (Protection of the body). (५)

Under this head the Paddhati opens with a preliminary invocation to Tripurasundarī, followed by prayers for the removal of obstacles etc., and then treats of the upāsaka's ensconcing himself in an imaginary vahniprākāra (wall of fire) and dikbandha. He is afterwards required to contemplate on the real nature of the pūjā, offer añjali

to the Yogini devatās and purify the body by the astramantra. He should then seek the permission of Dakshiṇāmūrti and Bhairava for the commencement of the pūjā.

The meaning of the opening prayer to Tripurasundarī is this:—"O Thou, Tripurasundarī, who art the Ātman and shinest as the underlying reality in the three bodies—gross, subtle and causal—super-imposed on thee, protect me from the fear of perception of duality by removing my individuality (jīvabhāva)."

Vahniprākāra (wall of fire) is that modification of the mind which conduces to the perception of non-duality by preventing the intrusion of extraneous thoughts.

Dīkbandha (closing the quarters) means the stoppage of the activities of the impure mind in respect of names and forms in the three worlds—earth, the intermediate region and heaven—and the fixation of the mind thus purified on the contemplation of the Ātman.

Contemplation of the real nature of the pūjā. Having inundated the whole world made up of movable and immovable objects by the nectar of non-duality and having cleared all false imputations and diversifications one should, with supreme delight and enthusiasm, attempt to recognise Śiva without a second by that modification of

the mind which reaches the Ātman along with manana and nididhyāsana.

To see all things in all places and at all times as Śiva himself is Parāpūjā. It is very necessary that one should contemplate on this seriously.

Añjali by the samashṭi mantra.

This mantra is indicative of the yoginis that are connected with the nine chakras of the Śrī Chakra. The Chitśakti when associated with a limiting adjunct is known as a yoginī. These yoginīs are classed under nine heads. They are :— Prakaṭa, Gupta, Guptatara, Saṁpradāya, Kulottīrṇa, Nigarbha, Rahasya, Atirahasya and Parāparātirahasya yoginīs.

Yoginī	is Chitśakti associated with
Prakaṭa	Jāgrat or waking state
Gupta	Svapna or dreaming state
Guptatara	Sushupti or the state of deep sleep
Saṁpradāya	investigation of Īśvara
Kulottīrṇa	approach and worship of Guru
Nigarbha	Śravaṇa
Rahasya	Manána
Atirahasya	Nididhyāsana
Parāparātirahasya	Savikalpa samādhi.

Purifying the body. ऐं हः अस्त्राय फट्। This mantra is meant for the purification of the body. ऐं is Vāgbhava bīja. This bīja is composed of the four letters अ, इ, अ, and म्. That these four letters represent in order the Ṛk, Yajus, Sāma and Atharvaṇa Vedas is the established convention of the śāstras. The supreme purport of the Vedas, namely, pure non-duality, is accordingly the connotation of this bīja. To realise this it is very necessary to get rid of the idea of the world which, being super-imposed by avidyā, is impure, impermanent, insensate and full of misery. To remove this super-imposition the second bīja हः is used. This is the Astra bīja. In the Atharvaṇa veda there are astras and śastras. These are connected with the karmakāṇḍa. In Brahmavidyā upāsti which is Jñānakāṇḍa, a knowledge of the Reality is the Astra. हः is composed of three letters ह्, र and :. The visarga or the whole created world is in essence no other than Brahman, which is of the nature of prakāśa(ह्) and vimarśa (र). A firm feeling of the upanishadic thoughts "all this is Brahman," "there is not many at all here" is therefore the astra. It is the established conclusion of the śāstras that all impure phenomena of duality are purified by such a feeling.

Permission of Dakshiṇāmurti and Bhairava. The two prayers in this behalf are as follow:—

1. Oh thou supreme Teacher Dakshiṇāmūrti, who art the bestower of divine grace to all devotees, grant me leave to worship the Śrī Chakra.

2. Oh thou Bhairava, who art like the fire at the time of Pralaya, most terrible and possessed of a huge body, I bow to thee. Be pleased to grant me leave.

At this stage it is very necessary that one should contemplate on the meaning of the Dakshiṇāmūrti mantra:—

ओं नमो भगवते दक्षिणामूर्तये मह्यं मेधां प्रज्ञां प्रयच्छ स्वाहा ।

ओं stands for the Brahman which transcends the universe made up of the gross, the subtle and the elemental worlds and which is not also different from the inner self and which is connoted by the mahāvākyas तत्वमसि etc. भगवान् means omniscient and omnipotent. दक्षिणामूर्ति may be split up into दक्षिण and अमूर्ति. दक्षिण (dexterous) stands for the Saguṇa Brahman whose dexterity is manifest in the creation, preservation and destruction of the universe. अमूर्ति stands for the Nirguṇa Brahman. The dative termination in भगवते and दक्षिणामूर्तये indicates identity. नमः—मः stands for the Jīva who is limited by the antahkaraṇa and who in consequence feels that he is a doer and an enjoyer. न is the negative particle. नमः therefore means 'not

Jīva.' मेधा is knowledge free from the three faults—doubt, want of right understanding and perverted understanding. प्रज्ञा is the mind in a state of savikalpa samādhi realising the unbroken unity of Jīva and Brahman. प्रयच्छ (give) signifies 'grant that state of the mind called samādhi which is a direct realisation of the unlimited Brahman by removing the avidyā which shields off the reality and produces confusion and perplexity through the impressions acquired by the mind in previous lives'. स्वाहा means merging even that state of mind in the undifferentiated Brahman.

The meaning of the word भैरव has been explained at length on pp. 48-49 *supra.* It is necessary to contemplate on it as well.

(ix) Prāṇapratishṭhā. (७)

Prāṇapratishṭhā is a kind of imaginative act. To imagine the deity worthy of worship as residing in an image, a diagram, or a kalaśa (water-pot) is called Prāṇapratishṭhā. As the prāṇa, the jñānendriyas, the karmendriyas, antahkaraṇa, the chetanā (the life-principle) etc. of the deity are infused by the strength of the will of the worshipper from his own prāṇa etc., there is no difference between the deity that is installed and the worshipper that wills. Therefore it is only ahaṅgraha upāsana. The intrinsic meaning of prāṇapratishṭhā is thus the

recognition of the Chitśakti that pervades everything, which is satchidānanda in essence, which is the life of life and the mind of the mind and which is not different from Brahman, by removing the upādhis, internal and external, that diversify it. The object that is perceived in its essence after removing the limitations of name and form is said to be well established (pratishṭhita). The mind that feels an all-comprehensive oneness is the primary requisite for a genuine prāṇapratishṭhā.

It is worthy of note that according to a text of the Upanishad प्राणो ब्रह्म, the meaning of prāṇa is Brahman.

Prāṇapratishṭhā mantra:—For this mantra Chitśakti represented by आँ is the Devatā. The Brahmaśakti represented by आं is the bīja; and the māyā bīja ह्रीं is the śakti; and the aṅkuśa bīja क्रों is the kīlaka. Therefore the Chitśakti which is inseparable from Brahman and which is inherent in it (svābhāvika) creates or evolves on its own existence (sattā) the māyāśakti and thereby brings the whole world into existence. Here by the world is meant everything made up of name and form which is the object of enjoyment. When this differentiation of name and form is dispelled by the aṅkuśabīja which is a knowledge of the background on which this world stands, the

Chitśakti of the nature of satchitānanda becomes well-installed.

सर्वजगतोऽधिष्ठानत्वात् प्रतितिष्ठत्यस्यां विश्वमिति प्रतिष्ठा ।
विश्वस्य जगतः प्रतिष्ठा ।
प्रतिष्ठा सर्वभूतानां प्रज्ञैषा पारमेश्वरी ।

(Sūtasamhitā—Brahmagītā)

The mantra ओं हंसः सोहं ; सोहं हंसः शिवः means "I am Paraśiva who is an embodiment of auspiciousness and who is verbally expressed by the syllable ओं ; and He is myself." If it should be asked where can such a Paraśiva be installed, the answer is—in the five bhūtas indicated by the five syllables हं यं, रं, लं and वं together with manas, buddhi and ahankāra represented by शं, षं and सं respectively. These eight make the subtle body (puryashṭaka) and its evolute, the gross body.

भूमिरापोऽनलो वायुः खं मनो बुद्धिरेव च ।
अहंकार इतीयं मे भिन्ना प्रकृतिरष्टधा ॥

(Bhagavad Gītā VII. 4)

मनो बुद्धिरहंकारः खानिलाग्निजलानि भूः ।
एताः प्रकृतयस्त्वष्टौ—

(Śārīraka upanishad).

Does this not lead to the conclusion that it is only the knowledge of the unity of this whole world, the upāsaka, the Chitśakti and Paraśiva

who is inseparable from it, that is meant by prāṇapratishṭhā?

(x) Mandirapūjā (Worship of the abode). (৩)

In this way, any object wherein the Chit-śakti, which is the background of the word 'I' or aham, is installed as the substratum of the visible world with its names and forms and as inseparable from Śiva is known as the māndira (dwelling place), nagara (city) or chakra. Is it necessary then to say that the microcosm (the human body) or the macrocosm (the whole world) can be considered as the Śrī Chakra?

देहो देवालयः प्रोक्तो जीवो देवः सनातनः ।
त्यजेदज्ञाननिर्माल्यं सोऽहंभावेन पूजयेत् ॥

As the Chitśakti pervades even inanimate objects that do not possess mind, inanimate objects also become mandiras; for they are cognised either by mental modifications (antahkaraṇa-vṛtti) or by the Sākshī (witness-consciousness i.e., Kūṭastha).

The 44 mandiras are now explained.

(1) *Amṛtāmbhonidhi.* As the Chitśakti is all-pervasive it is present also outside (i.e., surrounds) the mandira or the nagara. It is called the ocean of nectar, because it is unlimited and is indestructible.

(2) *Ratnadvīpa.* The inert world (jaḍa) that is super-imposed on the ocean of Chit (consciousness) is the Ratnadvīpa. From the point of view of the upādhis which enclose it, it is described as a dvīpa (island); and as the Chit shines when the upādhis of names and forms are removed, it is called a Ratnadvīpa. The Bhāvanopanishad also describes the body as a Navaratnadvīpa.

(3) *Nānāvṛkshamahodyāna.* This huge garden or udyāna wherein there are a large variety of trees is situated in the ratnadvīpa or the human body. Just as a large variety of trees will yield a large variety of fruits of various tastes, so also there are in the mind a variegated collection of karmavāsanās or impressions of past deeds which are capable of yielding fruits of various kinds. This is called the Liṅga śarīra, and is the nānāvṛkshamahodyāna.

(4) *Kalpavāṭikā*: — As said in Bhāvanopanishad—संकल्पाः कल्पतरवः—the mind with its saṅkalpas and vikalpas i.e., its determinations and changes is the kalpavāṭikā or garden of wish-yielding trees. As ideas spring up from the mind in succession it is called a garden. The kalpaka tree is one that gives whatever is wished for. Similarly if the mind wills a certain thing, it will surely get it either in this life or some other life to come.

Moreover, the mind by receiving the impressions of shape, sound etc., through its five instruments, eye, ear and so forth and also by recognising pleasure and pain, acts as the abode of enjoyment for the Jīva. This is the reason why the Kalpakodyāna is treated as the tejas or brightness in the Upanishad—तेजः कल्पकोद्यानम् ।

5. Śantāna vāṭikā
6. Harichandana,,
7. Mandāra ,,
8. Pārijāta ,,
9. Kadamba ,,

} These form the individual parts of the collective antahkaraṇa. The antahkaraṇa is the aggregate of the satvāṁśas of the five bhūtas—ākāśa etc., the satvāṁśa of each of these forming respectively hṛdaya, ahaṁkāra, buddhi, chitta and manas.

As the five cognitive senses are also derived from the satvāṁśas of the five bhūtas, the five vāṭikas also stand for them as shown below :—

Vāṭikās	Parts of Antahkaraṇa	Satvāṁśa of	Cognitive sense.
Santāna	hṛdaya	ākāśa	ear.
Harichandana	ahaṁkāra	pṛthivī	nose.
Mandāra	buddhi	agni	eye.
Pārijāta	chitta	jala	tongue.
Kadamba	manas	vāyu	sense of touch.

The dwelling place of Paradevatā is called the Śrīnagara. The Lalitāstavaratna and the Lalitopākhyāna say that this city has twenty-five compound-walls and that these twenty-five walls stand for the same number of tatvas.

रत्नद्वीपे जगद्दीपे शतकोटिप्रविस्तरे ।

पञ्चविंशतितत्त्वात्मपञ्चविंशतिवप्रके ॥

त्रिलक्षयोजनोत्तुङ्गे श्रीविद्यायाः पुरं परम् ।

These walls are divided into three classes *viz.*, fortifications made of metals, fortifications made of precious stones and mahāpadmāṭavīprākāras. Between the eight metal fortifications beginning with iron and ending with gold, there are the seven gardens beginning with nānāvṛksha mahodyāna and ending with kadamba vāṭikā. These are the places where the six ṛtus (seasons)—vasanta, grīshma etc., the embodiments of time, reside. That one of the six tastes,—sweet, sour etc., gains prominence in each of these ṛtus is a settled conclusion of Āyurveda.

	Ratnaprākāra	Dhātu	Source
10.	Pushparāga (topaz)	māṁsa (flesh)	Śakti
11.	Padmarāga (ruby)	ojas (strength)	Śiva
12.	Gomedhaka (sardonyx)	medas (fat)	Śiva
13.	Vajra (diamond)	asthi (bone)	Śakti
14.	Vaidūrya (lapislazuli)	tvak (skin)	Śakti

	Ratnaprākāra	Dhātu	Source
15.	Indranīla (sapphire)	roma (hair)	Śiva
16.	Muktā (pearl)	śukra (semen)	Śiva
17.	Marakata (emerald)	majjā (marrow)	Śakti
18.	Vidruma (coral)	rudhira (blood)	Śakti
19.	Māṇikya maṇḍapa	The collection of ojas	Heart

20. Sahasrastambha maṇḍapa — The Sahasrāra padma
21. Amṛta vāpikā — Dvādaśānta
22. Ānanda ,, — Lalāṭamadhya
23. Vimarśa ,, — Bhrūmadhya

Vāpikā is a lake full of water. Water is Chit śakti in the form of consciousness according to the śruti—

ओं आपो ज्योती रसोऽमृतं ब्रह्म ।

The Vimarśa chidvṛtti appears in nididhyāsana, the Ānanda chidvṛtti in savikalpasamādhi, and the Amṛta in the sahaja sthiti (ārūḍhāvasthā).

24. Bālātapodgāra.
25. Chandrikodgāra.

Udgāra is a doorway. It stands for that state of mind known as vimarśarūpavṛtti which gives satisfaction.

उद्गारो लोहितवर्णं समाह्लादकं वस्तु ।

The sun and the moon are the two eyes. These are the two counterparts of Vimarśa viz.,

pravṛtti (activity) and nivṛtti (passivity) respectively. The word udgāra can also be interpreted as the means (to knowledge). The śāstras declare that that state of the mind in which it is able to cognise the outside world of names and forms is the Sūryadvāra and that state of mind that is able to perceive the Satchidānanda is the Chandradvāra.

26. Mahāśṛṅgāraparikhā. Parikhā means a moat. One can reach the quiescent state which is the abode of the Paradevatā, only after fording this moat. Śṛṅgāra (top of the peak) is the tip of the uvula where the five cognitive senses, the five instruments of action and the mind cease to operate. Here the three nāḍis—iḍā, piṅgalā and sushumnā meet. This is also known as the Lambikāgra or the Indrayoni.

27. Mahāpadmāṭavī. This is either the heart or the Sahasrāra.

28. Chintāmaṇigṛharāja. This is the mind with a preponderance of satvaguṇa.

N.B. It is to be noted that what follow are only variations of the pure mind.

29. Pūrvāmnāyamayapūrvadvāra
30. Dakshiṇāmnāyamayadakshiṇadvāra
31. Paśchimāmnāyamayapaśchimadvāra
32. Uttarāmnāyamayottaradvāra

These stand for the four Vedas and their four mahāvākyas.

33. Ratnapradīpavalaya is that state of mind fit to discriminate the real from the unreal.
34. Maṇimayamahāsiṁhāsana is the constant meditation of the meaning of the mantra as taught by the Guru.
35. Brahmamayaikamañchapāda — Sṛshṭiśakti— mūlādhāra.
36. Vishṇumayaikamañchapāda — Sthitiśakti — svādhishṭhāna.
37. Rudramayaikamañchapāda—Saṁhāraśakti-- maṇipūraka.
38. Īśvaramayaikamañchapāda — Tirodhāna-śakti—anāhata.
39. Sadāśivamayaikamañchaphalaka — Anugra-haśakti—viśuddhi.
40. Haṁsatūlikātalpa — Pralaya or sushupti— ājñā.
41. Haṁsatūlikāmahopadhāna—Avidyā or Ajñāna.
42. Kausumbhāstaraṇa—Samashṭi ahaṁkāra
43. Mahāvitānaka—Avyakta, Mahattatva.
44. Mahāmāyāyavanikā-Mūlājñāna, Yogamāyā.

In this way the forty-four mandiras are to be contemplated along with their significance. This is suggested by the text "तत्तदखिलं भावयेत्.

If we should thus consider these forty-four mandiras, it will be apparent that these are only Māyā or Mūlājñāna and its products super-imposed

on the Chitśakti which is not different from Brahman and which is of the nature of Satchidānanda.

When the five veils, namely, kalā, avidyā, rāga, kāla and niyati, are removed by śuddha vidyā, one will come to feel that the four qualities, omniscience, omnipresence, ever-existence and ever-satisfaction are the four legs of the crystal throne (maṇimayamahāsiṁhāsana), that absolute independence or svātantrya is the seat of the throne, that nididhyāsana is the sofa on the throne made of the soft down of the haṁsas, that bāhyānuviddha samādhi and āntarānuviddha samādhi are the two pillows, that the vimarśa vṛtti which is responsible for the realisation of the identity of Jīva and Brahman is the red carpet, that nirvikalpa samādhi is the canopy and that the state of freedom from all imaginary concepts or the mahāśmaśāna (or the burning place of all false conceptions due to avidyā) is the curtain surrounding the maṇimaya mahāsiṁhāsana. The person who is seated here is Chitśakti. This is Śrīnagara.

(xi) Dīpapūjā. (Worship of the lamp) (९)

Dīpa (lamp) is Jñāna. This dispels the darkness of ajñāna. The philosophy behind lighting the Dīpa is as follows:—The holder of the oil is the pure mind; the ghee poured on it is that modification of the mind that comprehends the Ātman; the

wick is the world of names and forms; the breeze that should be stopped is either the prāṇa or nididhyāsana, and the lighting of the lamp is the diffusion of the knowledge of Śiva. The radiance of this lamp of Jñāna is Vimarśaśakti.

The purport of the Prayer to Dīpadevī is this:- "O thou Dīpadevi, who art an embodiment of Vimarśa Jñāna, may the auspicious state of non-duality shine forth in me always. In the nididhyāsana and samādhi that I have entered upon which are of the nature of a Jñānayajña, may thou shine forth steadily in my mind till I am able to realise a direct cognisance of the Reality by not allowing the darkness of differentiation to enshroud me."

Pushpāñjali to Srī Chakra. Here it is essential to contemplate on the meaning of the Śrī Vidyā mantra. It has been given on pp. 7-8 under mantra saṅketa in the Introduction. One should understand the broad hint given here of the unity of the Śrī Chakra which is the universe, the body and the mind, the Vidyā which is the Chitśakti herself and the mantra.

Resumé OF KHAṆḌA I.

Topic	Vāsanā
Gurustotra	Gurūpasadana, 'life of Śrī Vidyā'
Yāgamandira	Pure mind.
Its western gate	Dharma.
Dikpālakas	Vichāraṇā, Śānti and Santosha.
Tatvāchamana	Merging the world of names and forms in Paraśiva and taking a firm stand on Satchidānanda.
Gurupādukā-mantra	Mahāvākyārthānusandhāna.
Mṛgīmudrā	Control of the mind.
Ghaṇṭāpūjā	Nādānusandhāna.
Deśakālasaṅkīrtana	Getting over the limitations of time and space.
Saṅkalpa	Realisation of Śiva as not different from the inner self.
Āsana	Pure and serene mind.
Dvīpanāthapūjā	Kshetrajñabhāvanā.
Deharakshā	Desire for protection from the great fear of perception of duality.
Vahniprākāra	Prevention of intrusion of extraneous thoughts.
Dikbandha	Stoppage of activities of the impure mind in the world of names and forms.

Topic	Vāsanā
Real nature of Saparyā	Seeing all things in all places at all times as Śiva.
Añjali by Samashṭimantra	Contemplation of the Yoginis.
Dehaśuddhi	The feeling of सर्वं खल्विदं ब्रह्म.
Permission of Dakshiṇāmūrti and Bhairava	Brahmātmaikyānusandhāna.
Prāṇapratishṭhā	Recognition of Chitśakti by removing the upādhis.
Mandirapūjā	Contemplation of the whole world of names and forms as indicators of Chitśakti.
Dīpapūjā	Realisation of the fact that Jñāna alone is the direct means for the destruction of ajñāna.
Añjali to Śrī Chakra	Contemplation of the meaning of the Pañchadaśī mantra.

KHAṆḌA II.

This Khaṇḍa treats of the following items:—

(i) Bhūtaśuddhi—purification and consecration of the body,

(ii) Ātmaprāṇapratishṭhā.

(iii) Prāṇāyāma (control of the breath) with the Pañchadaśāksharī.

(iv) Vighnotsāraṇa (expulsion of obstacles) and

(v) Śikhābandhana (knotting of the tuft) uttering "Namah" and using the aṅkuśamudrā.

(i) Bhūtaśuddhi. (१०)

"Bhūta" means anything produced and "suddhi", purification. Māyā and avidyā and their products—the whole objective world composed of the five elements, as also the feeling of the Jīva that he is a doer and an enjoyer—all spring from a primordial kalpana, itself born of the Jīva's delusion in regard to his real nature. A removal of the feeling that he is a Jīva is thus Bhūtaśuddhi which is also known as Dhāraṇā.

पुरुषे सर्वशास्तारं बोधानन्दमयं शिवम् ।
धारयेद्बुद्धिमान्नित्यं सर्वपापविशुद्धये ॥
ब्रह्मादिकार्यरूपाणि स्वे स्वे संहृत्य कारणे ।

सर्वकारणमव्यक्तमनिरूप्यमचेतनम् ।
साक्षादात्मनि संपूर्णे धारयेत्प्रणवे नरः ॥
इन्द्रियाणि समस्तानि वागादीनीह बुद्धिमान् ।
विषयेभ्यः समाहृत्य मनसात्मनि योजयेत् ॥
धारणैषा मया प्रोक्ता सर्वदुःखविनाशिनी ।
न केनाप्युपशान्तिः स्यान्मनसोऽत्रानया विना ॥ इति ।

(Tatvasārāyaṇa—Upāsanākāṇḍa)

Just as rice with the husk on is called paddy, so also Paraśiva with avidyā super-imposed gets the name Jīvaśiva. This Jīvaśiva resides in the mūlādhāra or the seat of andhatāmisra (cimmerian darkness) enveloped in ajñānā, and he has to be led from there through the sushumnā nāḍi to the sahasrāra or brahmarandhra where resides Paraśiva and unified with him. This Sushumnā nāḍi which conduces to the unification of Jīvaśiva with Paraśiva, is also known by several other names—nityānitya-vastuvivekavṛtti, jñānabhūmikāvṛtti etc., i.e., the modification of the mind which distinguishes the real from the unreal, or which beginning with a desire for the auspicious and an enquiry relevant thereto sets one on higher planes of knowledge.

To unify paddy with rice, the one thing needed is to divest it of its impure husk. Even so, to unify the Jīvaśiva with Paraśiva, it is necessary to rid him of his impurity. This impurity is his

limited individual embodiment which consists of the three bodies, gross, subtle and causal. Only if this triple body is burnt up can the unification with Paraśiva be attained. Therefore, this limited body with its attributes of imperfection, little knowledge, discontentment, transiency and dependence, should be dried up by the Vāyubīja यं and burnt up by the Agnibīja रं. The residue—ashes—should then be drenched with the water of Paramaśivāmṛta made to flow from the sahasrāra by the Amṛtabīja वं and a Śāmbhava body produced therefrom with the help of the Pṛthvībīja लं. This body being divine is a full-blown one wherein perfection, omniscience, ever contentment, omnipresence, omnipotence etc., shine in full splendour. According to the Śrutis, one should worship Śiva, himself feeling that he is Śiva.

यज्ञो भूत्वा यज्ञमासीद ; शिवो भूत्वा शिवं यजेत् ।

This upāsanā consists in ruminating on the thought अहं सः, सोहम्. "I am Paraśiva, Paraśiva is myself." Having remained in this reflective attitude for a long time, the pure Ātman with the divine body should be led to mūlādhāra and the pūja commenced brought to a finish. Now the Ātman, although in mūlādhāra, is no longer the impure Jīva as he is now imbued with the thought of unlimited identity with the Infinite, but is the Kūṭastha.

(ii) Ātmaprāṇapratishṭhā (११)

The super-imposed avidyā is the impure part of Jīva. When this impurity is removed by the contemplation of bhūtaśuddhi as above, the Pratyagātman or the Kūṭastha alone remains. The continuance of the Ātman in this state is known as Ātmaprāṇapratishṭhā and with this object, the upāsaka should contemplate three times the formula आं सोहं, placing the right palm on the heart. आं is the vimarśaśakti of Brahman, and by its virtue he should realise without a trace of doubt or misconstruction that he and Paraśiva are one. The contemplative repetition of the formula thrice is to get over the super-impositions of the three śarīras, sthūla, sūkshma and kāraṇa, on the Ātman.

(iii) Prāṇāyāma (control of the breath).

After the Ātmaprāṇapratishṭhā, the upāsaka should do prāṇāyāma sixteen times, ten times or at least three times using the mūlamantra (pañchadaśākshari). Prāṇāyāma is the control and regulation of the breath. This comprises of three processes known as Rechaka (emptying), Pūraka (filling) and Kumbhaka (retaining). Rechaka is the expulsion of the air from inside. Pūraka is the intaking of the outside air. Kumbhaka is the holding up of the air. The time-limit for these processes is

laid down variously in different śāstras. As this Śrī Vidyā upāsanā is Jñāna yoga, prāṇāyāma as laid down in the Haṭhayoga is not so essential. Yet it is accepted here as it is conducive to one-pointedness (ekāgratā) of the mind. The following time-allotment for the three parts is calculated to do immense good:—one minute for Pūraka, four minutes for Kumbhaka and two minutes for Rechaka.

(iv) Vighnotsāraṇa (expulsion of obstacles) (११).

श्रेयांसि बहुविघ्नानि. So runs the proverb meaning that efforts tending to auspicious results are beset with many obstacles. The meaning of the mantra recited for warding off obstacles is:—"May those bhūtas (evil spirits etc.,) who are on this earth disperse from this place. May those bhūtas that obstruct (this pūjā) perish by the command of Śiva."

As mentioned in the 1st Khaṇḍa under deharakshā it is only the ideas of duality that are the obstacles in the way of Vidyopāsanā which is a form of Jñāna yoga. This separateness is "bhūta" i.e., produced by illusion and limited by space, time and objectivity. This differentiation is to be found over the three worlds, earth, antariksha and svarga. शिवाज्ञया By the command of Śiva. शिवाज्ञया may also be taken to mean 'by the knowledge of the Chitśakti which is of the nature of Satchidānanda

and which is auspicious or Śivā" and this appears to be more appropriate.

In this manner by removing the ideas of duality which are the obstacles in one's way and reaching the goal of wisdom or the perception of non-duality, one should perform Parāpūjā which is of the nature of nididhyāsana or constant meditation.

(v) Śikhābandhana (knotting of the tuft). (११)

The upāsaka is then enjoined to knot his tuft securely with the aṅkuśamudrā, pronouncing नमः. Śikhā (tuft) is a symbol of conformity to the karmakāṇḍā. It is therefore quite essential to adherents of the path of works. As Śrīvidyā saparyā is Jñānakāṇḍa, the real śikhābandhana indicated here is the upāsaka's contemplation that although he is possessed of the śikhā (tuft) he is not the Jīva of the Karmakāṇḍa with the ideas that he is a doer and an enjoyer, but that he is the Paraśiva inculcated in the Vedaśikhās (crest of the Vedas) i.e., Upanishads.

The vāchyārtha (the primary meaning) of the syllable नमः, which is the āṅgushṭha mantra, is Jīvabhāva or being a Jīva. But the lakshyārtha (the secondary sense) is "I am not (न) the Jīva (मः)"—*vide* p. 59.

By the aṅkuśamudrā (the sign of the elephant-goad) are indicated the subjugation of avidyā, which was responsible for the Jīvabhāva and all the miseries in its train, and the attainment of the goal of non-duality propounded in the Upanishads.

Resumé OF KHAṆḌA II.

Topic	Vāsanā
Bhūtaśuddhi	Extinction of Jīvabhāva ; contemplation of Brahmabhāva.
Ātmaprāṇa—pratishṭhā.	Kūṭasthabhāva.
Prāṇāyāma	One-pointedness of the mind.
Vighnotsāraṇa	Obliteration of the perception of duality.
Śikhābandhana	Contemplation of "I am Siva."
Aṅkuśamudrā	Subjugation of avidyā.

——:o:——

KHAṆḌA III.

Nyāsas. (१२-२३)

This Khaṇḍa treats exclusively of the several Nyāsas made at the commencement of the pūjā. Nyāsas are assignments of the various parts of the body to different deities with prayers and gestures.

The word nyāsa is used in two senses:—(1) relinquishment and (2) implantation. In saparyā which is of the nature of nididhyāsana, nyāsa is a very important item. Nididhyāsana is the eradication of all thoughts about the non-ātman which are contrary to the aspirant's purpose and the development of thoughts about the Ātman which are congenial to it. Even so, the esoteric significance of nyāsa in saparyā is the relinquishment of the upāsaka's idea of anātman in his body and the implanting of the idea of its being Śiva who is no other than the Chitśakti which forms the background thereof.

The Kalpasūtra says:—

देव्यहंभावयुक्तः स्वशरीरे वज्रकवचन्यासजालं विदधीत ।

The upāsaka should constantly contemplate on the idea that he is Chitśakti and put on on his body

the invulnerable armour of nyāsa. Such a contemplation fits in with the double meaning of the word nyāsa; for, in the contemplation that he is Chitśakti different from the three śarīras (bodies), the three avasthās (states) and the five kośas (sheaths), are involved both the implantation of (kūṭasthabhāva or) the secondary sense of 'I' (ahampada) and the relinquishment of its primary sense (jīvabhāva) i.e., the ideas that he is a doer and an enjoyer and that he is subject to births and deaths.

Incidentally, even Moksha which is liberation from anarthas (evils) and attainment of ānanda (bliss) is of the nature of nyāsa.

Nyāsa is described in the above text as a Vajrakavacha or invulnerable armour. Just as the armour protects the warrior's body from the destructive weapons of the enemies, so also nyāsa protects the upāsaka from the baneful mental modifications issuing from the sense of duality which is his internal enemy.

When the upāsaka contemplates on the idea "I am Chitśakti," it is necessary that he should know clearly the three forms of Chitśakti known as sthūla (gross), sūkshma (fine) and para (highest).

The sthūla (gross) form with hands, feet etc. is for aparāpūjā and therefore meant for the mandādhikāri (beginner). There is no need for its

discussion here. The para (highest) form is of the nature of chaitanya (intelligence) and being intended for the uttamādhikāri (adept) does not also require any detailed investigation.

The sūkshma (fine) form is for parāparāpūjā and is meant for the madhyamādhikāri who is only fairly advanced. The philosophical background for this should be investigated as it touches on parāpūjā.

The sūkshma form of the Paradevatā consists of mantras. The seven crores of mahāmantras like the single-syllabled Praṇava, the two-syllabled Ajapā, the Pañchāksharī, the Shaḍaksharī etc., the Vidyās like Bālā, Pañchadaśāksharī, Mahāshodaśī, Bhuvaneśvarī, Navāksharī etc., and the mātṛkās (letters) beginning with अ and ending with क्ष are the sūkshma forms of the Paradevatā.

Mātṛkā Nyāsa. (१२–१५)

The mātṛkas form the basis of all mantras. The kalpitasthūladeha i.e., the body of the Paradevatā comprising head, hands, legs etc., as conceived for contemplation is made up of the mātṛkas—अ to क्ष—which are sounds. This is the sūkshma form of the Chitśakti.

अकचादिटतोन्नद्धपयशाक्षरवर्गिणीम् ।
ज्येष्ठाङ्गबाहुपादाग्रमध्यस्वान्तनिवासिनीम् ॥

(Nityāshoḍaśikārṇava I. 7).

The Mātṛkānyāsa should necessarily be performed if the thought "I am the Paradevatā" should be deeply rooted in the mind. This nyāsa is of two kinds, bāhya (external) and āntara (internal). In the former one part of the body is touched with each of the 51 letters अ to क्ष. The Sūtasaṁhitā declares that the several parts of the body indicated by the mātṛkāksharas are places where Śiva resides or where Śiva can be realised. In the Antarmātṛkānyāsa, the fifty letters from अ to क्ष (omitting ळ) should be conceived as distributed among the six ādhāra chakras as follows:— 16 in Viśuddhi, 12 in Anāhata, 10 in Maṇipūraka, 6 in Svādhishṭhāna, 4 in Mūlādhāra, and 2 in Ājñā—and residing collectively in the Sahasrāra.

The philosophical significance behind the Antarmātṛkānyāsa is as follows:—The six chakras from Mūlādhāra to Ājñā are in order the seats of earth, water, fire, air, ether and mind. The Jīvaśakti known as Kuṇḍalinī, which has for its background of reality the Chitśakti, traverses by the Sushumnā and when it becomes identical with the mind is called Jīva. This Kuṇḍalinī traverses by the Piṅgalā or the Sūryanāḍī that is on the right side of the Sushumnā and the Iḍā or the Chandranāḍī that is on the left. Therefore the Chitśakti which is the adhishṭhāna or background of the Jīvaśakti should be contemplated as one's

self in these eight places, namely, the six chakras and the two nāḍis. These eight places are the forms of the Ashṭamūrtis.

Karaśuddhi Nyāsa. (१५)

Touching the hands and the fingers uttering the syllables अं आं सौः is known as Karaśuddhi nyāsa. These bījas indicate the Chitśakti which with the super-imposition of the name and form of Tripurāchakreśvarī is the presiding deity of the Trailokyamohana chakra.

Amṛtānandanātha says that merging the impure ātmatatvas (mind, jñānendriyas, karmendriyas etc.) in their cause, the Śivatatva, is the suggestion behind the Karaśuddhi nyāsa. In short, the mergence of the impure kāryopādhi in the pure kāraṇopādhi is the objective of the nyāsa.

कर्मेन्द्रियाणां वैमल्यात्करशुद्धिकरी स्मृता ।

(Yoginīhṛdaya VIII. 134)

आत्मतत्वगतयोरशुद्धयोरत्र कर्मकरणात्मनोर्द्वयोः ।
शुद्धतत्वलयभावनामयी शुद्धिरात्मकरयोः परा मता ॥

Note. It may not be out of place here to mention that there are bījas to indicate the presiding deities of the several chakras of the Śrī Chakra. Of the nine deities, the one who rules over Bindu chakra (i.e. the 9th chakra) is Mahātripurasundarī. Her bīja is the Pañchadaśī itself.

With the vidyā (mantra) of the first Chakreśvarī, the Karaśuddhi nyāsa is performed as stated above; with the second, the Ātmarakshā nyāsa; with the third, the Ātmāsana nyāsa; with the fourth, Chakrāsana nyāsa; with the fifth, the Sarvamantrāsana nyāsa and with the sixth, the Sādhyasiddhāsana nyāsa. The vidyā of the seventh Chakreśvarī is used in mūrtikalpanā (conception of the image) and that of the eighth in āvāhana (invocation)—*vide* Khaṇḍa V. The vidyās of the second and following Chakreśvarīs are as follows:—

2. ऐं क्लीं सौः 3. ह्रीं क्लीं सौः 4. हैं ह्क्लीं ह्सौः
5. ह्सैं ह्स्क्लीं ह्स्सौः 6. ह्रीं क्लीं ब्लें 7. ह्रीं श्रीं सौः
8. ह्स्रैं ह्स्क्ल्रीं ह्स्रौः.

All the above nine vidyās are used in the Chakra nyāsa.

Ātmarakshā Nyāsa. (१५)

This is done by doing añjali near the heart repeating the mantra of the second Chakreśvarī with a prayer to Śri Mahātripurasundarī for protection. The idea behind this is to cut the hṛdayagranthi (knot of the heart) or the chitjaḍagranthi (the intermingling of chit and jaḍa), which is also known as anyonyādhyāsa (mutual false attribution) in the śāstras. This knot will be severed only by the direct realisation of Paradevatā. Unless this is cut, doubts and misconceptions will not cease,

nor will the karmavāsanās (impressions of past deeds) leave the mind. Therefore Jīvabhāva (individuality) will not also disappear till then.

भिद्यते हृदयग्रन्थिः छिद्यन्ते सर्वसंशयाः ।
क्षीयन्ते चास्य कर्माणि तस्मिन्दृष्टे परावरे ॥

(Muṇḍakopanishad II-ii-8.)

As long as Jīvabhāva exists, one has no protection. A direct realisation of the Chitśakti as identical with the Ātman is the sole protection and it is the ardent desire therefor that is the motif behind the Ātmarakshā nyāsa.

Bālāshaḍaṅga Nyāsa. (१५)

The Chitśakti that manifests itself within the mental horizon of one in the initial stage of practice of upāsanā is Bālā. As this practice advances, the Chitśakti manifests itself as Tripurasundarī. By a ripening of this practice, one is able to reach the stage of nididhyāsana and savikalpa samādhi and the Chitśakti that reveals itself therein is known by several names—Rājarājeśvarī, Mahāshoḍaśī, Parābhaṭṭārikā etc. It should therefore be noted that there is no essential difference between Bālā, Mahātripurasundarī and Mahāshoḍaśī.

The Fourfold Āsana Nyāsa. (१६)

Ātmāsana, Chakrāsana, Sarvamantrāsana and Sādhyasiddhāsana are the four āsana nyāsas.

These four are, as already stated, performed with the mantras of the third, fourth, fifth and sixth Chakreśvarīs in order. The truth behind these is as follows :—The Ātmāsana refers to the pramātā (knower), the Chakrāsana to the prameya (knowable) made up of the world, the body and the mind, the Sarvamantrāsana to the pramāṇa (knowledge) and the Sādhyasiddhāsana to the sāmarasya (equilibrium) of Prakāśa and Vimarśa.

By 'āsana' is meant the chetanā (consciousness) that pervades everywhere by its existence. This by the limitation of Jīva is known as Ātmāsana, by vishayopādhi as Chakrāsana and by pramāṇopādhi as Mantrāsana. Sādhyasiddhāsana indicates the pure chaitanya or Brahman without any limiting adjuncts. Brahman which is not different from the Ātman is nityasiddha (ever-existent). Māyā or Ajñāna that is illusory covered up the Brahman from the Jīva's view by its Āvaraṇaśakti (power of veiling) and by its Vikshepaśakti (power of diversification) projected thereon the variegated world. In consequence of this the Brahman that is ever-existent and self-effulgent appeared as though non-existent and obscure. But when an earnest seeker after liberation, by dint of his perception of non-duality, cognises the Brahman directly as non-distinct from the Ātman, it is considered to have been attained and

spoken of as such. A pearl-necklace actually worn on one's neck is however taken as lost when he forgets that he is wearing it and he searches for it here and there and sobs aloud for the loss. But when a friend points it out on his neck, he feels it with his hand and considers it as having been regained, though it was there all the time. A recovery of this kind is known as Sādhyasiddha (accomplishment of the accomplished). The Sādhyasiddhāsana is realised in savikalpa samādhi when the triad of knower, known and knowledge tends to disappear. This is the real import of the Śruti text:—

ज्ञातृज्ञानज्ञेयानामभेदभावनं श्रीचक्रपूजनम् ।

(Bhāvanopanishad).

The motif of the fourfold Āsananyāsa is thus the upāsaka's feeling that he is himself the pramātā, prameya and pramāṇa chaitanyas as well as the śuddha chaitanya.

Vāgdevatā Nyāsa. (१६)

The eight Vāgdevatās—Vaśinī, Kāmeśvarī etc.,—are the embodiments of all the śāstras. To contemplate them as not different from one's self is Vāgdevatā nyāsa.

Chakra Nyāsa (Bāhya and Āntara). (१६-१९)

In this nyāsa, the nine Chakreśvarīs—Tripurā, Tripureśī etc.,—along with their chakras—

Trailokyamohana, Sarvāśāparipūraka etc.,—and their āvaraṇaśaktis—Aṇimādi, Kāmākarshiṇyādi etc.,—are thought of as residing in various parts of the body externally from the feet to the head in order and internally from the lower Sahasrāra to the upper Sahasrāra. By such contemplation, the feeling that the body is itself the Śrī Chakra and himself the Chitśakti takes firm root.

Kāmeśvaryādi Nyāsa. (२०)

In this nyāsa four śaktis are contemplated; they are Kāmeśvarī, Vajreśvarī, Bhagamālinī and Mahātripurasundarī. Of these the Mahātripurasundarī is the samashṭi (aggregate) śakti and the remaining three the vyashṭi (individual) śaktis. *Vide* Varivasyārahasya I. 33.

This nyāsa suggests an identity with the Chitśakti from which the world came into existence.

Mūlavidyā Nyāsa. (२१)

As indicated by the two names मूलमन्त्रात्मिका and मूलकूटत्रयकलेबरा in the Sahasranāma, the Śrīvidyā mahāmantra is itself an embodiment of Paradevatā. By placing every letter of the mantra on the respective parts of one's body, one's body becomes that of the Paradevatā. This has already been said under Mātṛkā nyāsa *supra*. Varivasyārahasya II–61 may also be referred to.

Anga Nyāsa. (२१)

The six Aṅga nyāsas—Ṛṣi etc.—should be performed as instructed by the Guru.

This completes the nyāsas in respect of the Pañchadaśāksharī upāsakas. The special nyāsas prescribed for Shoḍaśāksharī upāsakas are dealt with below.

Śrī Shoḍaśākshari Nyāsa. (२१)

The Mahāshoḍaśī mantra is made up of twenty-eight bījāksharas. If the three kūṭas made up of fifteen letters are taken as only three units, the sum-total of aksharas will be reduced to sixteen.

The divinity behind the Mahāshoḍaśī is the Chitśakti presiding over those modifications of the mind known as nididhyāsana and savikalpasamādhi. This śakti has the three following names—(i) Dīpābhā (the embodiment of the light of wisdom or Vimarśa śakti), (ii) Sravatsudhārasā (of the nature of the nectar of bliss that flows from the sahasrāra lotus) and (iii) Mahāsaubhāgyadā (bestower of the highest bliss or Moksha). The head should be touched with the middle and ring fingers of the right hand and the Paradevatā contemplated there in these forms.

"May thou bestow on me final beatitude. I shall remove from my mind all thoughts of worldly pleasures." With this incantation, the entire left

side of the body from head to foot should then be touched with the Saubhāgyadaṇḍinī mudrā. This mudrā is done by stretching the forefinger alone, bending the rest. This suggests a command. The idea behind this mudrā is therefore a mandate to the jñānendriyas and the mind to desist from their natural pursuit of worldly pleasures. By showing this mudrā on the left side, there is a suggestion that it is absolutely necessary that one should abstain from all outward vision and look inwards to qualify for the Mahāsaubhāgya.

"I shall punish my enemies." [The enemies referred to are lust, anger etc., which hinder self-realisation. These are also known as Āsura-sampat.] With this incantation, the left heel should be touched with the Ripujihvāgrā mudrā. This mudrā is shown as follows:—The forefinger of the left arm is stretched out and the thumb bent in with the three other fingers over it. This is to indicate that the tips of the tongues of the upāsaka's enemies are below his left foot. By this is suggested a victory over the enemy i.e., the obliteration of all baneful mental modifications and the consequent dissolution of the impure mind.

"I am the Creator of the three worlds." [As the three worlds—the earth, the intermediate region and svarga--are my own mental creation, I am their Lord.

मय्येव सकलं जातं मयि सर्वं प्रतिष्ठितम् । मयि सर्वं लयं याति ।

As they have their origin in me and exist in me, I am their cause and they are not different from me."] So saying, the upāsaka shcuid touch his forehead by the Trikhaṇḍā mudrā. By the Trikhaṇḍā mudrā one feels that the whole world made up of the triad of pramātā, pramāṇa and prameya is only a super-imposition on the Infinite (akhaṇḍa). If the variations of name and form are dropped out, the akhaṇḍākāra state or the state wherein tripuṭī is not felt will be realised. The motif behind this mudrā is to make one feel the real state devoid of tripuṭī even when tripuṭī is apparent.

Then, with the mūlamantra, the upāsaka is required to touch other parts of the body also with the Trikhaṇḍā mudrā. Afterwards with the mūlamantra, he should touch the face and the forehead with Yoni mudrā. This mudrā suggests the sāmarasya or the equilibrium of Prakāśa and Vimarśa. This is indicative of the samādhi stage when the unity of Brahman and Ātman is realised.

संपूर्णस्य प्रकाशस्य लाभभूमिरियं पुनः ।
योनिमुद्रा कलारूपा सर्वानन्दमये स्थिता ॥

(Yoginīhṛdaya VI. 71.)

Sammohana Nyāsa. (२२)

Meditating on the import of Śrīvidyā and conceiving the whole of the visible world as tinged

with its red hue, the upāsaka should take his ring-finger round the head thrice and then with the ring-finger and the thumb touch the forehead etc. Afterwards, he should wear the Śāktatilaka.

As stated in the Bhāvanopanishad, लौहित्यमेतस्य सर्वस्य विमर्शः, red is the colour of Paradevatā who is Vimarśa Śakti. This hue suggests anurāga (love). The intense desire to realise the true nature of the Ātman is anurāga.

आत्मनस्तु कामाय सर्वं प्रियं भवति ।

(Bṛhadāraṇyaka. IV. v. 6).

आत्मलाभान्न परं विद्यते ।

(Āpastamba Dharma. I. viii. 2).

The Ātman is the support (ādhāra) as well as the background (adhishṭhāna) of the whole world. Looking at the background is the perception of the world as red. When this outlook becomes firmly established, the world with all its differences of name and form comes within the upāsaka's control, that is, he is able to feel that the world is in his power. It looks as if this nyāsa is called Sammohana nyāsa as this lady-like world is enchanted by it and made subordinate to one's will.

Śāktatilaka :— Just as vibhūti (sacred ashes) represents the Satchidānanda state left after burning down this world of names and forms by the fire of akhaṇḍākāra (indivisible oneness), so also is Śāktatilaka or the kunkuma (saffron) the Chit-

śakti which is vimarśa that is able to dispel all ideas of differences by the akhaṇḍākāravṛtti of the mind. Therefore this tilaka is suggestive of jñānadṛshṭi or intellectual vision.

Saṁhāra-sṛshṭi-sthiti Nyāsas. (२३)

With each of the 16 letters of the mantra, different parts of the body are touched and then with the entire mantra, the whole body.

By a constant meditation of the Brahmavidyā or knowledge of non-duality, the upāsaka is able to effect the destruction (saṁhāra) of avidyā and ajñāna, the manifestation (sṛshṭi) of Ānanda and the maintenance (sthiti) of Jīvanmukti.

Other Nyāsas.

The several nyāsas specified in the Saparyā Paddhati have so far been dealt with. Other nyāsas mentioned in other Paddhatis will now be considered.

Laghushoḍhā Nyāsa.

It is said that the Paradevatā appears also in the forms of Ganeśa, Grahas, Nakshatras, Yoginīs, Rāśis and Pīṭhas.

गणेशग्रहनक्षत्रयोगिनीराशिरूपिणीम् ।
देवीं मन्त्रमयीं नौमि मातृकां पीठरूपिणीम् ॥

Therefore the upāsaka should do the above six nyāsas, Gaṇeśa etc., so that the idea of identity between himself and Chitśakti may take firm

hold of his mind. These six nyāsas together are known as Laghushoḍhā nyāsa.

Mahāshoḍhā Nyāsa.

The collection of the six nyāsas—Prapañcha, Bhuvana, Mūrti, Mantra, Devatā and Mātṛkā—is known as the Mahāshoḍhā nyāsa.

For this as well as for the Laghushoḍhā nyāsa the mātṛkās are the most important. There is much difference between the mātṛkā nyāsa mentioned in the Mahāshoḍhā nyāsa and the ordinary internal and external Mātṛkā nyāsas.

The meaning behind the Laghushoḍhā and Mahāshoḍhā nyāsas is that the super-impositions of ideas of Pīṭahs, Bhuvana, Graha, Nakshatra, Prapañcha, Rāśi, Gaṇeśa, Yoginī, Mūrti, Mantra, Devatā and Mātṛkā on the Chitśakti which give a feeling of separateness in time, space and objectivity, should be got rid of, and the underlying reality behind them all i.e., Chitśakti should be conceived as not different from himself.

In this way several more nyāsas are mentioned in different śāstras. All of them have however the same import. As human minds are differently constituted, nyāsas are given differently to suit different temperaments so that each may assiduously adopt such of them as suit his taste and conduce to his uninterrupted meditation.

Resumé OF KHAṆḌA III.

Nyāsa	Vāsanā
1. Mātṛkā nyāsa —	Bāhya—Conception of the body of the Chitśakti as made up of mātṛkās. Āntara—Conception of the Chitśakti as one's self in eight places of the body in the form of Ashṭamūrtis.
2. Karaśuddhi nyāsa	Removal of the super-imposition of the world or Kāryopādhi.
3. Ātmarakshā nyāsa & Bālā-shaḍaṅga nyāsa	Removal of mutual false imputation (anyonyādhyāsa).
4. Ātmāsana, Chakrāsana, Sarvamantrāsana and Sādhyasiddhāsana nyāsas	Removal of the upādhis of pramāta, pramāṇa and prameya chetanas and realisation of identity with the śuddha chetana.
5. Antaśchakra and Bahiśchakra nyāsas	The thought that the body itself is the Śrī Chakra.
6. Kāmeśvaryādi nyāsa	The thought that the Chitśakti which is the cause of the universe is the self.
7. Mūlavidyā nyāsa	The attainment of the form of the Paradevatā.

Nyāsa	Vāsanā
8. Laghushoḍhā & Mahāshoḍhā nyāsas	Contemplation of one's non-separateness from the world.
9. Shoḍaśāksharī nyāsa	Contemplation of the Ātman.
10. Sammohana nyāsa	Bringing the world under control.
11. Saṁhāra-sṛshṭi-sthiti nyāsas	Destruction of Avidyā, the manifestation of Ānanda and the maintenance of Jīvanmuktī.

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1. Saubhāgya-daṇḍinīmudrā	Control of the mind.
2. Ripujihvāgrā mudrā	Eradication of thoughts of anātman.
3. Trikhaṇḍā mudrā	Riddance of tripuṭī.
4. Yoni mudrā	Equilibrium of Śiva and Śaktī.
5. Śāktatilaka	Intellectual vision.

KHAṆḌA IV.

Pātrāsādana. (२४-४०)

By Pātrāsādana is meant the arrangement of the pātras or vessels. The vessels necessary for the pūjā are the Vardhanī kalaśa or tīrtha pātra, the Sāmānyārghya pātra or Śaṅkha, the Viśeshārghya pātra, the Śuddhi pātra, Guru pātra, Ātma pātra, Bali pātra etc. This Khaṇḍa speaks about the way they are installed, consecrated and arranged and the esoteric meaning behind those acts.

Vardhanī kalaśa or tīrtha pātra. (२४–२५)

For any pūjā water is an indispensable necessity. The Karmakāṇḍa lays down that when during pūjā the mind loses its one-pointedness and foreign thoughts enter into it, one should touch the water with the hand and utter the mantra with the mouth. Therefore it is obvious that there should be a very subtle idea suggested by water. The words ap, jala, nāra, udaka and tīrtha are synonyms.

"आपो वा इदँ सर्वं । सम्राडापो विराडापः स्वराडापः सत्यमाप आप ओं ।"

"नारं विज्ञानं, तत् अयनम् आश्रयो यस्य सः नारायणः ।"

"आपो वा अग्नेरायतनं" इत्यादिः "आपो वै संवत्सरस्यायतनम्" इत्यन्ता श्रुतिः ।

"सर्वं पुनन्तु मामापोऽसतां च प्रतिग्रहँ स्वाहा।"

"ओमापो ज्योती रसोऽमृतं ब्रह्म।"

From the above Śrutis it is clear that water connotes knowledge. Unless it is interpreted as such, it is impossible to reconcile the several statements above. Just as the Śruti says "सर्वं खल्विदं ब्रह्म" (All this verily is Brahman), so also it says आपो वा इदँ सर्वं (Verily all this is water). If Virāṭ, Samrāṭ (Hiraṇyagarbha), Svarāṭ (Sūtrātman), Satya (truth) and Īśvara who is suggested by the Praṇava are all said to be "water," what other meaning than Jñāna can with propriety be assigned to the term? Moreover the Puranic story that the Paramātman reclines on water at the time of pralaya is also based on this idea.

Therefore for the adhyātma yajña which is our pūjā, the water of jñāna is absolutely necessary. Vardhanīkalaśa is of the form of the macrocosm which has vyāvahārikasattā (phenomenal existence). The form of this kalaśa is the form of the Trimūrtis. In this are contained the seven oceans, seven mātṛs and seven islands. The four Vedas, the six Vedāṅgas, Smṛtis, Purāṇas and all the Śāstras find their abode in the Kalaśa tīrtha. All this is brought out by the stanzas: कलशस्य मुखे विष्णुः etc.

Aparajñāna:—As the Vedas, Vedāṅgas etc. are Aparā (inferior) vidyā, the water in the Vardhanīkalaśa which contains them is also Aparajñāna. This Aparajñāna is knowledge of this world and the indirect knowledge of its cause, Parameśvara. This pātra indicates the connection between Karma and Upāsanā on the one hand and Jñāna on the other as cause and effect.

The nature of the Aparajñāna the embodiment whereof is the water in the Vardhanīkalaśa will now be investigated further. It comprises knowledge of the Jīva, Jagat and Īśvara, of the following description:—

(1) Knowledge of the Jīva—That by the performance of all karmas according to the Karmakāṇḍa with the full conviction that they are the ordinances of Īśvara and without any attachment to the fruits thereof, he attains purity of mind (chittaśuddhi) and that after enjoying the fruits of good and bad deeds in other worlds he is reborn in this world.

(2) Knowledge of the Jagat (universe)—That it is something cognisable through the sense-organs and enjoyable by the Jīva, who poses himself as doer and enjoyer.

(3) Knowledge of Īśvara—That there is an omniscient Being who is the cause of this universe and who deals out to Jīvas appropriate rewards

and punishments for their good and bad deeds; also that an upāsaka by steady contemplation on a Deity with form and qualities in the manner laid down in the Upāsanākāṇḍa can attain one-pointedness of the mind and have a direct vision of such Deity.

Aparajñana is thus that knowledge which conduces to purity of mind and removal of distractions.

What is the connection between such Aparajñāna and Parajñāna? From the above analysis of Aparajñāna it will be observed that it is a mixture of truth and error (satyānṛta) as set out below. "This is the world" is Aparajñāna. "This" here indicates the universal consciousness which provides the common ādhāra (substratum) for all. "World" denotes something with distinctions of name and form. It has five parts:—existence, consciousness, bliss, name and form. Of these, the first three which correspond to sat-chit-ānanda are real and the remaining two unreal, so that in the Aparajñāna "this is the world" there is truth and error mixed up. Parajñāna on the other hand is of the form "This is Sat-chit-ānanda Śiva" and is absolutely true. Between the Aparajñāna "This is the world of names and forms" and the Parajñāna "This is Sat-chit-ānanda Śiva," there is found to be a connection, but this connection is only

illusory. Sages have accordingly declared that the water in the Vardhanīkalaśa is Aparajñāna, that the Sāmānyārghya (i.e., water in the śaṅkha) is the Idantājñāna i.e., knowledge of this–ness or the universal consciousness that is left behind when the illusory names and forms are removed from the world that is cognised and the Viśeshārghya is the Viśeshajñāna that this is Śiva himself who is in no way different from the Vimarśa Chit-śakti realised when the above this-ness is dissolved in the Ātman reached by a mental modification directed towards it. This is a great secret.

Sāmānya and Viśesha arghya pātras. (२५-३४)

It has often been mentioned in the foregoing pages that the Jñānayāga in the form of the worship of the Paradevatā is of the essence of manana, nididhyāsana and samādhi. The Śāstras declare that samādhi is the attainment of the knowledge of the background of reality by the removal of all false super-impositions due to Māyā and Avidyā and that manana and nididhyāsana are means to such an attainment. Therefore the removal of all anarthas (evils) in the form of adhyāsa (super-imposition) and the attainment of Ānanda by a knowledge of the background of reality are what are meant by the Sāmānya and Viśesha arghyas in this Saparyā. The Bhāvanopanishad declares "Jñāna is Arghya"—ज्ञानमर्घ्यं. अर्घ्यं means " anything

that is fit for worship" and Jñāna is the only thing which can be said to be so. The Sāmānyārghya is thus the Sāmānyajñāna and the Viśeshārghya is the Viśeshajñāna. These two yathārtha (real) jñānas will spring only in the pure mind. In an impure mind there will arise only Viśeshajñāna of an illusory nature set up by the projecting power (vikshepaśakti) of Avidyā. "This is Śiva" is Yathārthaviśeshajñāna and it will occur only in a pure mind. "This is the world" is Ayathārtha viśeshajñāna and it occurs in an impure mind. The Sāmānyajñāna which is denoted by "this" will be felt both by the pure as well as the impure minds. It is also known as "Sattā sāmānya" (universal existence). Therefore for this "Idantā-sphuraṇa" (cognition of this-ness), the mind is very necessary. Wherever there is mind, there is the Sāmānyajñāna and either the Ayathārthaviśesha-jñāna or the Yathārthaviśeshajñāna. During sushupti (deep sleep) the mind is not in operation and therefore none of these varieties of knowledge is present. In the jāgrat and svapna (waking and dreaming) states, there is the impure mind and consequently Ayathārthaviśeshajñāna thrives there. In the Turīya (fourth) state the mind is pure and therefore there is Yathārthaviśeshajñāna. It should be noted here that Yathārtha (reality) is the Chitśakti that is in no way different from

Brahman and Ayathārtha (unreality), all super-imposed objects that have either a vyāvahārika (phenomenal) or a prātibhāsika (apparent) existence.

Maṇḍala nirmāṇā (Construction of the diagram.)—The mind is the maṇḍala for the Sāmānya and Viśesha arghyas. The form of the maṇḍala for the Sāmānya and Viśesha arghya pātras is, according to the Paddhati, a combination of five figures,—bindu, trikoṇa, shaṭkoṇa, vṛtta and chaturaśra (a point, a triangle, the six-pointed star, a circle and a square)—and this is required to be described with the water of the Vardhanīkalaśa by the Matsya mudrā.

How can a combination of such different figures represent the mind? The mind, as already stated on p.65, is made up of the aggregate of the satvāṁśas of the pañchabhūtas and the five figures but represent its five functional divisions as follows:—

Bindu—Satvāṁśa of	Ākāśa	known as	Hṛdaya.
Trikoṇa	,,	Agni	,,	Buddhi.
Shaṭkoṇa	,,	Vāyu	,,	Manas.
Vṛtṭa	,,	Jala	,,	Chitta.
Chaturaśra	,,	Pṛthvī	,,	Ahaṅkāra.

Thus the maṇḍala is a complete representation of the mind beyond a doubt.

Matsya mudrā:—The palm of the hand on the side where the nāḍi is working is held facing down, the other palm is held in the same way

over it, the two thumbs on opposite sides are made to appear and quiver like the fins of a fish and the fingers are held together with the exception of the nether ring-finger (which is used for the drawing)—this is Matsya mudrā. It represents the mind and the cognitive senses. That this is the true significance of matsya (fish) is evident from the following text of the Tantratatvaprakāśikā:—

मनआदीन्द्रियगणं संयम्यात्मनि योजयेत् ।
स मीनाशी भवेद्देवि इतरे प्राणिहिंसकाः ॥

The feeling that the Sāmānyajñāna and the Viśeshajñāna will spring up only in the mind can also arise only from a mental modification. It is to suggest this idea that the maṇḍala is required to be drawn by Matsya mudrā.

The Sāmānya and Viśesha arghyas are only representations of the Jīva. This is a very esoteric meaning. Each arghya has three parts: the amṛta (nectar), the pātra (vessel) and its ādhāra (support). These in order represent the Soma or Chandra, Sūrya and Agni maṇḍalas. The body of the Jīva is of the form of the three maṇḍalas. The universe also is made up of the three maṇḍalas. The Pañchadaśī vidyā, the Kāmakalā, the Śrī Chakra etc., are also made up of the Soma, Sūrya and Agni maṇḍalas. The subjoined tabular statement will elucidate this.

A CHART OF TRIADS.

	Agnimaṇḍala	Sūryamaṇḍala	Somamaṇḍala
Arghya	Ādhāra	Pātra	Amṛta
Body	Mūlādhāra, Svādhishṭhāna	Maṇipūraka, Anāhata	Viśuddhi, Ājñā
Kāmakalā	Raktabindu	Miśrabindu	Śuklabindu
Bījas	ऐं	क्लीं	सौः
Praṇava	अम्	उम्	मम्
Mahāvidyā	1st Kūṭa	Middle Kūṭa	Last Kūṭa
Chakra	Trikoṇa, Ashṭakoṇa	Two daśāras, Chaturdaśāra	Ashṭadala, Shoḍaśadala, Chaturaśra
Antaḥkaraṇa	Buddhi	Ahaṁkāra, Chitta	Manas
Tripuṭi	Pramāṇa	Pramātā	Prameya
Trivarga	Dharma	Artha	Kāma
Prapañcha	Idantājñāna	Ayathārtha Viseshajñāna	Sukha, Duhkha
Mātṛkās	य—क्ष 10.	क—भ 24 = 2 × 12 *	अ—अः 16.
Kalās	10	12	16
Vāk	Paśyantī	Madhyamā	Vaikharī
Granthis	Brahmā's	Vishṇu's	Rudra's
Trimūrtis	Brahmā	Vishṇu	Rudra
Kṛtyas (work)	Sṛshṭi	Sthiti	Saṁhāra

* For particulars, *vide* P. 28 of the Paddhati.

In this way all triads can be brought under this classification. One should be able to understand without any doubt or misapprehension that the background behind all these imageries is the Chit-śakti which is Sat-chit-ānanda. This Pāramārthikajñāna (real knowledge) or Brahmavidyā is the supreme import of Arghya.

Just as the Jīva's individuality came into existence from the Sat-chit-ānanda Kūṭastha Chitśakti by a mistaken super-imposition, so also did the three objects of his pursuit, viz., Dharma, Artha and Kāma originate from the same Chitśakti. Dharma appeared from the Sat, Artha from the Chit and Kāma from the Ānanda by the same false super-imposition. A release from this Trivarga (Dharma, Arṭha and Kāma) is Apavarga or Moksha. Therefore the Agnimaṇḍalā which is Dharma is the ādhāra for the Sāmānya and Viśeshārghyas. The reader should here refer to the paragraph under Yāgamandirapraveśa (p.48 *supra*) where it is stated that Dharma is the gate to Moksha and that only a person who is well established in Dharma is competent to undertake this Jñānayajña.

If the body itself is considered to be the arghyapātra, the Mulādhāra is the Agnimaṇḍala or the Ādhāra. This is Dharma itself. This Dharma

is adṛshṭa i.e., not cognisable by the senses. It is the treasure accumulated by the Jīva in the course of his several births. It is the fuel with which the Agnimaṇḍala that is in the Mūlādhāra, where the Jīva śakti or the Kuṇḍalinī resides, burns with a bright flame for ever. It is by the power of this śakti that the Jīva is able to enjoy the external world with an outside look. For this enjoyment, the body and the mind are very essential. Therefore the mind in conjunction with the body is the pātra and the enjoyment of the world (vishayānubhava) is the Amṛta. The pātra is the Sūryamaṇḍala and the Amṛta is Chandramaṇḍala.

The Amṛta for the Jīva is the Ihāmutrārthaphalabhoga or the enjoyment of fruits here and elsewhere. Its nature is partly pleasure and partly pain. For the enjoyment of these, the mind is essential. But such enjoyment stands on a different footing from the pleasures cognised by the senses. While these latter are enjoyed as the result of ordinary modifications of the mind, the former is experienced only by the illumination of the witness-consciousness. For it is the mind itself that has undergone transformation into pleasure and pain and there is no other enjoyment of objects of sense. It is thus clear that the mind alone is the Amṛta enjoyed by the Jīva. That

the mind is the Chandramaṇḍala is stated from the standpoint of Adhidevatā; for, according to the Śāstras, Chandra or the moon is the Adhidevatā (presiding deity) of manas, which is a functional division of the antahkaraṇa. This moon is the bhūtachandra who resides in the Viśuddhichakra with the sixteen petals. The influence of this Chandramaṇḍala extends as far as the Ājñāchakra. Here is experienced the feeling of pleasure and pain.

Is not the removal of this Jīvabhāva which is responsible for the Jīva feeling that he is an enjoyer of pleasure and pain, the prime goal of this Jñānayāga, namely, the worship of Paradevatā? Therefore, one should attempt to get over the enjoyment of the Amṛta given out by the reflected Chandramaṇḍala that is ever-changing and attain the Ānanda which is the Amṛta of the never-changing Chit Chandra. The experience of this ānanda also takes place in the Ājñā chakra. That the mind which is predominant in śuddha satva and which is able to see everything as an undivided whole is the Amṛta or the experience of ānanda is the most esoteric and irrefutable conclusion.

If the Jīva should get over the experience of pleasure and pain, the sense of differentiation due to the tripuṭi should vanish. If this should vanish,

the sensing of name and form should disappear. For the disappearance of name and form, the feeling of undifferentiated continuity (akhaṇḍākāravṛtti) should set in. This continuity of experience of Satchidānanda is the Amṛta. This is imperishable and never-ceasing ānanda. Therefore the supreme feeling of non-duality (advaitabhāvanā) is the Amṛta.

परमामृतवर्षेण प्लावयन्तं चराचरम् ।
संचिन्त्य परमद्वैतभावनामृतसेवया ।
मोदमानो विस्मृतान्यविकल्पविभवभ्रमः ॥

The Sāmānyārghyāmṛta is that knowledge of the universal existence (sattāsāmānyajñāna) which remains when the super-imposed Ayathārthaviśeshajñāna has been removed, whereas the Viśeshārghyāmṛta is the Yathārthaviśeshajñāna. Sāmānyajñānā is of two kinds. "Idam" (this) is one and "Aham" (I) the other. These two respectively lead to mamatā (feeling of "mine") and ahantā (egoism). The real knowledge "I am Satchidānanda Śiva" and "This world is Satchidānanda Śiva" which arises when the erroneous knowledge "I am Jīva" and "this is the world" has died out is the Viśeshārghyāmṛta.

So far, some general features of Sāmānya and Viśesha arghyas have been explained. Some special features of Viśesha arghya will now be considered.

It has been mentioned above that the Viśeshārgya pātra is of the nature of Sūryamaṇḍala. This extends as far as the heart or the Anāhata. The mind in conjunction with the body is the pātra. Jīva is the consciousness limited by the antaḥkaraṇa. Kūṭastha who is the chetana identifies himself with the antaḥkaraṇa only by the influence of the "knot of the heart" (hṛdayagranthi). Hṛdaya is the abiding place of Jīvabhāva. This is the pātra and when it is filled with the amṛta of the feeling of undifferentiated all–pervasiveness (akhaṇḍākāravṛtti), the Jīva transcends all misery and becomes an embodiment of eternal bliss.

Chitkalā prārthanā.

The meaning of the mantra is as follows :—

ह्रीं = O thou Satchidānanda Vimarśa svarūpiṇī.

ऐं = embodiment of Vidyā, comprising all Vedas and Śāstras.

महालक्ष्मीश्वरि = Brahmavidyā, who art higher than all objectives (लक्ष्य)

परमस्वामिनि = who appeareth as parāhantā

ऊर्ध्वशून्यप्रवाहिनि = who art ānanda that flows out of the higher Ākāśa or Chidākāśa.

सोमसूर्याग्निभक्षिणि = who art beyond the three maṇḍalas and who also at the same time illuminest them all.

परमाकाशभासुरे = who art shining in the Chidākāśa
आगच्छ आगच्छ = welcome to thee, welcome to thee!
विश विश = enter (this vessel), enter (this vessel)
पात्रं प्रतिगृह्ण प्रतिगृह्ण = accept this vessel, accept this vessel.

"Oh thou Chitkalā, who art the embodiment of Satchidānandavimarśa, who art Vidyā personified, who art the lakshyārtha of the Mahāvākyas, who art Parāhantā, who art the flow of nectar from the Chidākāśa, who devourest the three maṇḍalas constituting the entire universe and who shinest in the paramākāśa, thou art twice welcome. Enter this receptacle (body) and make it thine own to live in and illumine." The meaning of this mantra clearly sets forth the significance of Sudhādevī, the Viśeshārghyāmṛta.

While filling the pātra with the amṛta, the Paddhati sets out the procedure thus:—

तत्त्वमुद्रया गृहीतनागरखण्डोपरि सबिन्दु अकारादि क्षकारान्तं क्षकाराद्यकारान्तं मातृकया अर्पितेन अमृतेन आपूर्य अष्टगन्धलोलितं पुष्पं निधाय नागरखण्डं निक्षिप्य ।

Nāgarakhaṇḍa:—The piece of ginger held by the tatvamudrā represents the pure mind which is able to merge the thirty-six tatvas from Pṛthvī to Śiva in Śuddhavidyā. It is only in such a mind that the nectar-like perception of an unbroken

oneness will arise. Therefore the piece indicates the Jīva who is fully endowed with all sādhanas, *viz.*, discrimination, desirelessness etc.

The pronunciation of the mātṛkās in the right order and the reverse order, suggests manana and nīdidhyāsana which are required to get over asambhāvanā and viparītabhāvanā (non-comprehension and misconstruction). For these, a critical study of the Śāstras is necessary and it is well-known that the mātṛkās stand for all the Śāstras.

Ashṭagandhalolitapushpa (the flower with the eight sweet scents):—These scents stand for the eight śādhanas—viveka, vairāgyā, śama, dama, uparati, titikshā, śraddhā and samādhāna. When these eight are well established, the existence of mumukshutva is assured. This mumukshutva is the pushpa. If a mumukshu should cross the ocean of samsāra, he should plunge in the nectar of the union of Jīva and Brahman. Therefore the throwing in of the flower with the eight scents suggests that a mumukshu possessing all the necessary sādhanas should always have akhaṇḍākāravṛtti.

ओं जुं सः—This mantra is then recited. This is the Mṛtyuñjaya mantra and indicates that it is only by conquering Mṛtyu (death) that amṛta (immortality) can be obtained.

अ–क–थादि...रेखात्रयं (ह–ळ–क्ष) त्रिकोणं विलिख्य ।

The three lines and the three angles:—In this triangle all the fifty-one letters should be contemplated. Therefore this is an embodiment of all the Vidyās. According to the Brahmasūtra शास्त्रयोनित्वात्, Śiva who is identical with Chit-śakti can be known only by verbal testimony or the authority of the Vedas and by none else. The real import of all lores, Vedas, Vedānta, Smṛtis, Purāṇas, Itihāsas, Sutras, Nigamas, Āgamas and Prakaranas,—is the one Brahman without a second who is Ānanda and the Mahāvākyas declare this idea of identity. Even these are not able to suggest it by the primary sense (vāchyārtha) of the words but can do so only by their secondary import (lakshyārtha). This idea is brought out by the three lines अ क थ and three angles ह ळ क्ष. *Vide* Varivasyārahasya II-113 commentary.

"अकथासनं हळक्षान्तरं" कथानां वाचां अनासनं अविषयम् । वाच्यकक्षामतिक्रान्तमिति यावत् । हेति निश्चये । लक्ष्यस्य लक्षणाया अन्तरमवकाशो यस्मिंस्तत् ॥

The Pañchadaśī Mahāvidyā with the three kūṭās also suggests the same.

बिन्दौ सबिन्दुतुरीयस्वरं... ।

In the Bindu the syllable ईं is required to be written. This stands for the Kāmakalā. It is defined

by the Brahmasūtra जन्माद्यस्य यतः. This is Śiva that is intuited when the mind is able to extend its vision to feel the all-pervasiveness of the Ātman. To those who have been initiated into this bīja, and who by manana and nididhyāsana have had a direct realisation, the Śrutis declare that there is no going to other worlds but that they attain the Brâhman here itself and remain as Brahman.

तुरीयस्वरं साक्षात्तुरीयरूपमेव । यदीꣳश्रृणोत्यलकꣳश्रृणोति, न हि प्रवेद सुकृतस्य पन्थाम् इति ॥ बिन्दुयुक्त-ईकारमात्रश्रवणं तु लकारककाररराहित्येन श्रवणम्, अतस्तद्वान् । सुकृतस्य सत्कर्मणः पन्थामुत्तमलोकान्न याति; किं तु निर्गुणज्ञानं प्राप्नोति इहैव । "अत्र ब्रह्म समश्नुते" "ब्रह्मविद्ब्रह्मैव भवति" ॥

तद्वामदक्षयोः हं सः इति च विलिख्य, हंसः नमः इति आराध्य... ।

The Paddhati now proceeds to say that on the right and left sides of the Bindu the letters हं सः should be written. The word हंसः suggests the mahāvākya अहं सः. अहं I who am different from the three bodies, who am beyond the five sheaths and who am the witness of the three states of consciousness, (am) सः the Śiva, the import of the tatpada of the upadeśāmahāvākya, and not (न) the Jiva (मः) suggested by the primary sense of the word.

Therefore the conclusive truth about the Viśeshārghya amṛta is as follows: "I am the Śiva, whom the Śāstras ultimately aim to expound, who is the import of all the mantras, who is Kāmakalā itself, and who is beyond destruction. I am not the Jīva who is the doer and the enjoyer and who is tossed in the ocean of births and deaths." A mind constantly contemplating in this manner is what the Viśeshārghya represents.

Sudhādevī Svarūpānusandhāna.

The Paddhati then enjoins the worship of the Sudhādevī "who is the Chitśakti of the Pañchadaśī mahāvidyā, who is the essence of pure consciousness (चिन्मयीं), who has Ānanda for her attribute (आनन्दलक्षणां), who bears in one hand an amṛta kalaśa and in another a fragment of a fish (अमृतकलशपिशितहस्तद्वयां), who is omnipresent (प्रसन्नां), whose brightness dazzles all over the world (देवीं) and who is in the form of the Viśeshārghya amṛta."

The idea behind worship is contained in the words नमः and स्वाहा. The meaning of the refrain नमः is "I am not a Jīva (but Śiva who is not different from the Chitśakti that is Satchitānanda)." If this state should be obtained, the Jīvabhāva should be sacrificed in the sacred fire of knowledge. It is only when the Jīvabhāva is brushed aside that

Ānanda will make itself felt. Therefore the Śāstras declare that Tarpaṇa (libation) is the indicator of Ānanda. The highest significance of the refrain स्वाहा is the cutting down of all the limiting adjuncts of the Jīva by the sword of knowledge.

The Amṛtakalaśa which the Sudhādevī holds in one of her hands and the flesh of the fish in the other, respectively stand for Moksha or eternal bliss and the transient pleasures of the world. The fish is suggestive of an impure mind. It is in such a mind that the Jīvabhāva shows its illusory appearance. This is Pravṛtti mārga and the other, the Nivṛtti mārga. In both these paths, Śiva who is Ānanda is ever present, but in Pravṛtti mārga the deluded Jīva thinks that the Ānanda which is really that of the soul is derived from external sources and makes all possible attempts to secure such sensual pleasures. The happiness thus obtained is transient, but when these upādhis that are the tools in the enjoyment are removed, the same vishayasukha becomes nirupādhikasukha. This is Nivṛtti mārga. The sensual pleasures consist of sound, touch, form, taste and smell which are sensed by the five Jñānendriyas. These constitute the world of enjoyment. These are the subtler forms of the five elements and it is these that are termed पञ्चमकार or the five makāras in the Śākta Tantras. Here the

word मकार stands for the world of enjoyment to the Jīva who is denoted by the letter म. To unite the enjoyer Jīva with the objects of enjoyment (पञ्चमकार) and to dedicate both at the lotus feet of the Deity who is Consciousness-Bliss (chinmayānanda) and who is the import of the Ahampada is the real significance of Tarpaṇa. बिन्दुतर्पणसन्तुष्टा, one of the names of the Paradevatā, indicates that She is very highly pleased when one dedicates his individuality (Jīvabhāva) represented by bindu (dot) to Her.

In this way the mind with the five tatvas appearing as Jīva is the Viśeshārghya. Such a pure mind coming under the influence of Sudhādevī who is an embodiment of unbroken bliss (akhaṇḍākārāmṛta) gets merged therein. This is the hidden meaning.

Investigation of the five makāras.

"पञ्चदशाक्षररूपा नित्या चैषा हि भौतिकाभिमता"

(Kāmakalāvilāsa 15.)

The five subtle elements which according to the above text are indicated by the fifteen syllables of the Pañchadaśī appear in one of the hands of the Paradevatā as the five arrows,—śabda, sparśa, rūpa, rasa and gandha. It is these objects of sense that were referred to *supra* as the Pañchamakāra.

The Tantras call these "Kuladravyas" also, 'Kula" being the collective name for the six chakras from Mūlādhāra to Ājñā, which, as stated on page 84, are the seats of the five elements and the mind which cognises them. These Kuladravyas are the indicators of Brahman which is Ānanda.

आनन्दं ब्रह्मणो रूपं तच्च देहे व्यवस्थितम् ।
तस्याभिव्यञ्जकाः पञ्चमकाराः कुलसंज्ञिकाः ॥

(Kulārṇava).

Some Tantras, however, enumerate these Kuladravyas as consisting of the five—madya, matsya, māṁsa, mudrā and maithuna—for the sake of adhamādhikāriś. Such Tantras have as their goal the Karmakāṇḍa and not the Jñānakāṇḍa. For instance, a text of Kulārṇava says:—

यथा क्रतुषु विप्राणां सोमपानं विधीयते ।
मद्यपानं तथा कार्यं समये भोगमोक्षदम् ॥ (V. 90).

As the Devīyāga is therein likened to a sacrifice with external accessories, it is clear that it is included in the Karmakāṇḍa and as such is meant only for the adhamādhikāri. With the uttamādhikāri, however, this yāga is a Jñānayāga out and out and there is no need for any external accessories.

The very Tantras that prescribe the Pañchamakāras as the Kuladravyas in the case of the

adhamādhikāri declare their true significance for the benefit of the uttamādhikāri as shown below. Not only this, they also proclaim that to those who without understanding the real significance of the makāras indulge in sensual pleasures like beasts, the gates of hell offer a cordial welcome. There is no need to dilate further on this topic.

(1) Madya: the first of the five makāras represents Agnitatva.

लिङ्गत्रयविशेषज्ञः षडाधाराविभेदकः ।
पीठस्थानानि चागत्य महापद्मवनं व्रजेत् ॥
आमूलाधारमाब्रह्मरन्ध्रं गत्वा पुनः पुनः ।
चिच्चन्द्रकुण्डलीशक्तिसामरस्यसुखोदयः ॥
व्योमपङ्कजनिष्यन्दसुधापानरतो नरः ।
सुधापानमिदं प्रोक्तमितरे मद्यपायिनः ॥

(Kulārṇava V—106-108)

ब्रह्मस्थानसरोजपात्रलसिता ब्रह्माण्डतृप्तिप्रदा
या शुभ्रांशुकला सुधा विगलिता सा पानयोग्या सुरा.।

(Tantratatvaprakāśikā)

यदुक्तं परमं ब्रह्म निर्विकारं निरञ्जनम् ।
तस्मिन् प्रमदनं ज्ञानं तन्मद्यं परिकीर्तितम् ॥

(Vijayatantra)

(2) Matsya: the second makāra represents Jalatatva.

मनसा चेन्द्रियगणं संयम्यात्मनि योजयेत् ।
मत्स्याशी स भवेद्देवि शेषाः स्युः प्राणिहिंसकाः ॥

(Kulārṇava V-110)

अहंकारो दम्भो मदपिशुनतामत्सरद्विषः
षडेतान्मीनान्वै विषयहरजालेन विधृतान् ।
पचन्सद्विद्याग्नौ नियमितकृतिर्धीवरकृतिः
सदा खादेत्सर्वान्न च जलचराणां तु पिशितम् ॥

(Tantratatvaprakāśikā)

(3) Māṁsa: the third makāra represents Pṛthvītatva.

पुण्यापुण्यपशुं हत्वा ज्ञानखड्गेन योगवित् ।
परे लयं नयेच्चित्तं पलाशी स निगद्यते ॥

(Kulārṇava V-109)

कामक्रोधसुलोभमोहपशुकांश्छित्वा विवेकासिना
मांसं निर्विषयं परात्मसुखदं भुञ्जन्ति तेषां बुधाः ।
कामक्रोधौ पशू तुल्यौ बलिं दत्वा जपं चरेत् ।

(Tantratatvaprakāśikā)

(4) Mudrā: the fourth makāra represents Vāyutatva.

आशातृष्णाजुगुप्साभयविषयघृणामानलज्जाप्रकोपाः
ब्रह्माग्नावष्टमुद्राः परसुकृतिजनः पच्यमानाः समन्तात् ।
नित्यं संभावयेत्तानवहितमनसा दिव्यभावानुरागी
योऽसौ ब्रह्माण्डभाण्डे पशुहतिविमुखो रुद्रतुल्यो महात्मा ॥

(Tantratatvaprakāśikā)

(5) Maithuna: the fifth makāra represents Ākāśatatva.

पराशक्त्यात्ममिथुनसंयोगानन्दनिर्भरः ।
य आस्ते मैथुनं तत्स्यादपरे स्त्रीनिषेवकाः ॥

(Kulārṇava V–112)

या नाडी सूक्ष्मरूपा परमपदगता सेवनीया सुषुम्ना
सा कान्तालिङ्गनार्हा न मनुजरमणी सुन्दरी वारयोषित् ।
कुर्याच्चन्द्रार्कयोगे युगपवनगते मैथुनं नैव योनौ
योगीन्द्रो विश्ववन्द्यः सुखमयभवने तां परिष्वज्य नित्यम् ॥

(Tantratatvaprakāśikā)

The real connotation of the Pañchamakāras is therefore briefly as follows:—

Madya stands for the Brahmātmaikya akhaṇḍ-ākāra vṛtti that flows from the sahasrārakamala; *Matsya*, for the control and inward direction of the indriyas and the mind that have a natural bias outwards; *Māṁsa*, for the cutting down by the sword of discrimination of the paśubhāva tied to fruits of karma and merging of the individuality in Brahman; *Mudrā*, for the sacrifice of all evil qualities in the fire of Brahmavidyā and the attainment of divine effulgence and unbounded bliss; and *Maithuna*, for the Śivaśaktisāmarasya or the union of Jīva and Brahman free from all doubts and misconceptions.

The upāsaka should always contemplate these truths about the Pañchamakāras in the mind.

इत्यादिपञ्चमुद्राणां वासनां कुलनायिके ।
ज्ञात्वा गुरुमुखाद्देवि यो भावेत स मुच्यते ॥

(Kulārṇava V–113)

वषट् इत्युद्धृत्य, स्वाहा इति तत्रैव निक्षिप्य, हुं इत्यवकुण्ठ्य, वौषट् इति धेनुमुद्रया अमृतीकृत्य, फट् इति संरक्ष्य, नमः इति पुष्पं दत्त्वा ॥

The six introductory words, वषट्......नमः, are limbs (aṅgas) of the mantra. As the import of the mantra is of the nature of mahāvākya, it should be understood that these six limbs help to protect the knowledge of non-differentiation inculcated by it. To protect it in this way, what should the upāsaka do? He must feel all objects cognised by the five senses and the mind to be Śiva.

यद्यच्छृणोति कर्णाभ्यां तत्तदात्मेति भावयेत् ।
यद्यत्पश्यति चक्षुर्भ्यां ,, ।
लभते नासया यद्यत् ,, ॥
जिह्वया यद्रसं ह्यत्ति ,, ।
त्वचा यद्यत्स्पृशेद्योगी ,, ॥

(Yogatatvopanishad 69–71)

दृष्टिं ज्ञानमयीं कृत्वा पश्येद्ब्रह्ममयं जगत् ।

(Tejobindu upanishad I. 29)

If he should thus contemplate constantly with love and faith for a very long time, the feeling of Satchidānanda Śiva will be firmly established and only then will differentiated knowledge vanish.

The Paddhati says that all the Pūjā accessories should be sprinkled with the drops of the Viśeshārghyā and looked upon as Vidyā. This only means the Ātmabhāvanā which the Upanishad quoted above enjoins.

Śuddhipātra—Śuddhisaṁskāra: (३४)

'Śuddhi' means what can be purified. Only impure things can be purified. It is impossible, however, to purify objects intrinsically impure. Therefore, in order to admit of purification, the idea of impurity should have been due to a delusion. When this delusion disappears by a knowledge of the reality, the idea of impurity also vanishes and the conviction of purity arises. The narrative in the Mahābhārata that Karṇa who was for long immensely grieved under the delusion that he was of a low birth became happy, once the conviction of his true Kshattriya descent set in, deserves to be borne in mind in this connection.

Of all objects in this world that require purification, the foremost is certainly the Jīva. It is by him that all objects are illumined. No Jīva,

no world. If he is cleansed of his paśubhāva, everything will disappear. It should therefore be distinctly understood that Jīvabhāva is the esoteric significance of Śuddhipātra.

जीवः शिवः शिवो जीवः स जीवः केवलः शिवः ।
तुषेण बद्धो व्रीहिः स्यात्तुषाभावे तु तण्डुलः ॥
एवं बद्धस्तथा जीवः कर्मनाशे सदाशिवः ।
पाशबद्धस्तथा जीवः पाशमुक्तः सदाशिवः ॥

(Skandopanishad).

The impurities of Mala (sin), Vikshepa (fickleness) and Āvaraṇa (obscuration) attaching to the mind from time immemorial constitute the pāśa (rope) that binds the Jīva. When this pāśa is severed, he will shine as Śiva. Does not a grain of paddy get the name of rice when its husk is removed ?

उद्बुध्यस्व पशो त्वं हि नाशिवस्त्वं शिवो ह्यसि ।
शिवोत्कृत्तमिदं पिण्डमतस्त्वं शिवतां व्रज ॥

This is the mantra that brings the Jīva to the waking state of knowledge from his sleep of ajñāna. It means "Oh Jīva, wake up. You are really not Jīva, the non-Śiva. On the other hand you are really Śiva. These three bodies—sthūla, sūkshma and kāraṇa (which are your upādhis)—are the creation of ajñāna. Therefore become Śiva (by getting rid of those illusory upādhis)."

ओं श्लीं पशु हुं फट्. This is the Pāśupatāstra with which the Śuddhipātra is consecrated. श्लीं–लं is the Pṛthvībīja, suggestive of the five bhūtas and शं means happiness (i.e., sensual pleasures like śabda, sparśa etc.). Therefore the bīja श्लीं stands for the Jīva that wallows in the enjoyment of the senses. In this ई is the syllable that suggests the Kūṭastha. His upādhis are the three bodies forming the Jiva's seats of enjoyment. पशु—The pāśa establishes a sort of connection between the unattached Kūṭastha and the bodies and he who is thus bound is a paśu. हुं फट्—These bījas indicate the severance of this pāśa.

The Jīva's wallowingin sensual enjoyments is the result of a feeling of differentiation and this again is the outcome of ajñāna and the limitation of the antahkaraṇa. Therefore this mantra suggests that such Jīvabhāva should vanish and that the unsullied Kūṭasthabhāva should shine forth.

The piece of ginger to be put into the śuddhipātra is held by the Śāstras to represent the mind and it is necessary that one should contemplate on it as suggested. This kind of contemplation may however be made in any object.

There is no harm in mentioning once again that the true significance of Tarpaṇa is the washing down of the impure limitations of the Jīva by the Viśeshārghya which is the unbroken

joy of philosophical analysis (vichāra).

Gurupātra. The Gurupātra stands for the grace of the Guru which is able to fix one in samādhi inducing direct realisation and for the mahāvākya taught by him.

Ātmapātra. The Ātmapātra stands for the Kūṭastha without limitations, who is the connotation of the Ahampada and for the Savikalpa samādhi tending to the realisation of the extraordinary bliss of Jīvanmukti.

Balipātra. Although by the application of bhāgatyāgalakshaṇā (partially exclusive secondary sense), avidyā has disappeared and along with it, jīvabhāva, the association of objects and senses will continue till the Jīvā's prārabdha exists, so that not only will the mind sense the objects but there will also be the resultant enjoyments.

नित्यं ब्रह्म निरन्तरं विमृशता निर्व्याजशान्तात्मना
भूतं भावि च दुष्कृतं प्रदहता संविन्मये पावके ।
प्रारब्धाय समर्पितं स्ववपुरित्येषा मनीषा मम

(Manīshāpañchaka)

The assignment of these to the sthūla, sūkshma and kāraṇa śarīras is the Bali (sacrifice). Evil ideas, the vicious senses and the vile body—these produce a sense of differentiation and impede realisation. More about this in Khaṇḍa IX where Balipātra is first mentioned in the Paddhati.

Consecration of the Viśeshārghya. (३६--३९)

It is necessary to consecrate the Viśeshārghya by reciting ninety-nine mantras. They are 10 Agni (Vahni) kalās, 12 Sūryakalās, 16 Chandra (Soma) kalās, 10 Brahmakalās, 10 Vishṇukalās, 10 Rudrakalās, 4 Īśvarakalās, 16 Sadāśiva kalās, 5 mantras that describe the Pañchabrahmās, 3 Sudhādevī mantrās, the Amṛteśvarī mantra, the Dīpinī mantra and the mūlamantra, making a total of ninety-nine. These ninety-nine mantras refer to the microcosm, the macrocosm, the Jīva, the Parameśvara–the cause of the universe, the Kārya-brahmās and the undivided Prakāśa and Vimarśa. That the Viśeshārghyāmṛta is the equilibrium of Prakāśa and Vimarśa is the supreme truth.

Sudhādevī mantras.

अखण्डैकरसानन्दकरे परसुधात्मनि ।
स्वच्छन्दस्फुरणामत्र निधेहि कुलनायिके ॥
अकुलस्थामृताकारे शुद्धज्ञानकरे परे ।
अमृतत्वं निधेह्यस्मिन्वस्तुनि क्लिन्नरूपिणि ॥
तद्रूपिण्यैकरस्यत्वं कृत्वा ह्येतत्स्वरूपिणि ।
भूत्वा परामृताकारा मयि चित्स्फुरणं कुरु ॥

The meaning of these mantras is as follows :—

1. Oh Kulanāyikā! who shines forth with perpetual ānanda unstained even by a trace of

sorrow, enliven with Chitśakti, this holy liquid which represents supreme Amṛta.

2. Oh Deity, who is the amṛta of the akula-sahasrāra personified! Bless the holy liquid in this pātra with the nectar-like quality of unbroken bliss which alone is capable of giving the true knowledge of Brahman.

3. Oh Deity, who is Parabrahman! Take the form of this Viśeshārghya and set my heart to throb with the Nityānandachitśakti so that I may feel the identity with the effulgent Brahman.

Is not the greatness of Viśeshārghya well brought out by these three mantras?

Amṛteśvarī mantra. It runs thus:—

ऐं ब्लूं झ्रौं जुं सः अमृते अमृतोद्भवे अमृतेश्वरि अमृतवर्षिणि अमृतं स्रावय स्रावय स्वाहा ।

Its meaning is as follows:—ऐं is the Vāgbhavabīja representative of all Śāstras. ब्लूं is the Vaśyabāṇabīja capable of producing the ability to absorb the entire visible universe into oneself. झ्रौं जुं सः is the paramāmṛta flowing out of the Chitchandra maṇḍala. अमृते...स्वाहा Oh Deity who is amṛta and the extreme satisfaction engendered by it, who is that power at the background that gives the feeling of oneness and who creates the ability to keep in touch with the all-pervasive Ātman, bless me with a flow of Ānanda in my mind.

Dīpiṇī Mantra. It runs thus:

ऐं वद वद वाग्वादिनि ऐं; क्लीं क्लिन्ने क्लेदिनि क्लेदय महाक्षोभं कुरु कुरु क्लीं; सौः मोक्षं कुरु कुरु; ह्सौः स्हौः" ।

That modification of the mind that reveals the Pratyagātman is known as Dīpinīvṛtti and the mantra that produces it is the Dīpinī mantra. It is made up of three khaṇḍas with the bījas of Vāgbhava, Kāmarāja and Śakti kūṭas respectively and has the Prāsādaparā and the Parāprāsāda bījas affixed at the end.

The import of this mantra is explained by the learned as follows:—The Vāgbhavakhaṇḍa defines the purport of the Vedas and Sāstras as the Pratyagātman which is in no way different from Brahman. The Kāmarājakhaṇḍa suggests that to realise such Ātman the mind should become pure and fluid as amṛta. This is the state known as "Ātmagochara akhaṇḍākāravṛtti." The Śaktikhaṇḍa says that by the above state of mind one attains moksha. The Prāsādaparā and the Parāprāsāda bījas suggest the unity of Jīva and Brahman and the state of Jīvanmukti.

Guruyajana. (३९)

To ponder over and determine the meaning of the Mahāvākyas taught by the Guru is Guruyajana. Here are a few texts for such meditation.

1. स य एषोऽणिमैतदात्म्यमिदं सर्वं तत्सत्यं स आत्मा तत्त्वमसि श्वेतकेतो ।

2. तत्त्वमसि त्वं तदसि ।

3. यत्परं ब्रह्म सर्वात्मा विश्वस्यायतनं महत् ।

4. सूक्ष्मात्सूक्ष्मतरं नित्यं तत्त्वमेव त्वमेव तत् ।

5. मा भव ग्राह्यभावात्मा ग्राहकात्मा च मा भव ।
भावनामखिलां त्यक्त्वा यच्छेषं तन्मयो भव ॥

6. द्रष्टृदर्शनदृश्यानि त्यक्त्वा वासनया सह ।
दर्शनप्रथमाभासमात्मानं केवलं भज ॥

7. एकमाद्यन्तरहितं चिन्मात्रममलं ततम् ।
खादप्यतितरां सूक्ष्मं तद्ब्रह्मास्मि न संशयः ॥

8. अनात्मेति प्रसङ्गो वा अनात्मेति मनोऽपि वा ।
अनात्मेति जगद्वापि नास्त्यनात्मेति निश्चिनु ॥

9. निद्राया लोकवार्तायाः शब्दादेरात्मविस्मृतेः ।
क्वचिन्नावसरं दत्वा चिन्तयात्मानमात्मनि ॥

10. सर्वव्यापारमुत्सृज्य अहं ब्रह्मेति भावय ।
अहं ब्रह्मेति निश्चित्य अहंभावं परित्यज ॥

If the Guru happens to be near, the upāsaka should place before him the method of meditation chosen and the Guru's approval thereof is the acceptance of the Gurupātra.

Ātmapātrasvīkāra. (३९)

This stands for nididhyāsana. The upāsaka should first contemplate on the Chidagni maṇḍala which has for its background the Kuṇḍalinī śakti in the Mūlādhāra, which is as slender as the awn of a nīvāra grain and which is kept burning by the fuel of impressions of past deeds. He should then consider it to be his true self and sacrifice in it the puṇya, pāpa, kṛtya, akṛtya, saṁkalpa, vikalpa, dharma and adharma accumulated by him in his previous births; i.e., he should feel that none of these have anything to do with him who is the Pratyagātman, and that they are really no part of him. The Chidagni destroys all karma.

By such a nididhyāsana, all karmas done in the past by the Jīva as a result of his association with prāṇa, buddhi and body, during the three states of waking, dreaming and deep sleep, by thought, word and deed are dedicated to Brahman and therefore they disappear without leaving any trace.

The way nididhyāsana should be carried out is as follows:—.

आर्द्रं ज्वलति ज्योतिरहमस्मि ज्योतिर्ज्वलति ब्रह्माहमस्मि ।
योऽहमस्मि ब्रह्माहमस्मि अहमस्मि ब्रह्माहमस्मि ।
अहमेवाहं मां जुहोमि स्वाहा ॥

"This Viśeshārghya is the Chaitanya that is in me. That chaitanya is self-effulgent. This effulgence which is Brahman is myself. The Jīvabhāva has been imposed on my true self. This is due to ajñāna and when such ajñāna is removed by Jñāna, the Brahmabhāva that is already there shows forth. Brahmabhāva is not created afresh. I was Brahman before, I am Brahman now and I shall be Brahman always. *I am uniting with my self* what is in this pātra removing the super-imposed visible form." With such thoughts should the upāsaka take the Ātmapātra.

Resumé OF KHAṆḌA IV.

Pātra.		Vāsanā
Vardhanī	Pātra	Aparajñāna
Sāmānyārghya	,,	Sāmānyajñāna
Viśeshārghya	,,	Viśeshajñāna
Śuddhi	,,	Jīvabhāva
Guru	,,	Manana
Ātma	,,	Savikalpasamādhi
Bali	,,	Assignment of sense-pleasures in the Jīvanmukti stage to the bodies, without attachment thereto.

KHAṆḌA V.

From Antaryāga to Layāngapūjā. (४१-६२)

The following topics are dealt with in this Khaṇḍa:

(i) Antaryāgā — Mūrtikalpanā and dhyāna — Ten mudras

(ii) Āvāhana

(iii) Chatushshashṭyupachārapūjā

(iv) Chaturāyatanapūjā i.e., worship of Gaṇapati, Sūrya, Vishṇu and Śiva.

(v) Layāṅgapūjā

(vi) Shaḍaṇgārchana

(vii) Nityādevīyajana

(viii) Gurumaṇḍalārchana.

(i) Antaryāga. (४१-४२)

Antaryāga or Āntarapūjā is internal or mental worship. This is of two kinds viz., Sādhārā or with support and Nirādhāra or without support.

पूजा याभ्यन्तरा सापि द्विविधा परिकीर्तिता ।
साधारा च निराधारा निराधारा महत्तरा ॥
साधारा या तु साधारे निराधारा तु संविदि ।
आधारे वर्णसंकॢप्तविग्रहे परमेश्वरीम् ॥

आराधयेदतिप्रीत्या गुरुणोक्तेन वर्त्मना ।
या पूजा संविदि प्रोक्ता सा तु तस्यां मनोलयः ॥
संविदेव पराशक्तिर्नेतरा परमार्थतः ।
अतः संविदि तां नित्यं पूजयेन्मतिमत्तमः ॥

(Sūtasaṁhitā. I. v. 11-14)

Sādhāra Āntarapūjā consists in imagining an image or Chakra, invoking the Chitśakti therein and worshipping it with imaginary offerings etc. Nirādhāra Āntarapūjā, on the other hand, consists in contemplating on pure Satchidānanda without imagining any objects for the mind to rest upon. This second kind is certainly superior, but the first is the necessary training ground for it and is therefore dealt with in the Paddhati.

The Paddhati at the outset says :—

एवं निरस्तनिखिलदोषः सन् आमूलाधारादाब्रह्मबिलं विलसन्तीं बिसतन्तुतनीयसीं विद्युत्पुञ्जपिञ्जरां विवस्वदयुतभास्वत्प्रकाशां परःशतसुधामयूखशीतलतेजोदण्डरूपां परचितिं भावयेत् ।

Vidyāraṇya similarly says in his Tātparyadīpikā commentary on Sūtasamhitā:—

मूलाधारमुखोद्गतबिसतन्तुनिभप्रभाभावितसुधाधाराविस्तृतसंविदं आवाहनादिभिराराधयेत् ।

The upāsaka is here required to contemplate on Chitśakti as "an extraordinary rod of brilliance hining from the Mūlādhāra to Brahmarandhra,

fine and slender as the filament in a lotus-stalk, and dazzling like streaks of lightning, with the radiance of ten thousand suns and at the same time the coolness of over a hundred moons."

एवं निरस्तनिखिलदोषः सन्. This indicates that the person fit to do this kind of worship is one endowed with a predominantly sātvic mind. Only he who is possessed of a faultless mind can contemplate on the supreme Chitśakti.

The idea of such a contemplation is to make the upāsaka feel that the Chitśakti pervades the body and the universe which, as explained on p. 107, are comprised of the three maṇḍalas—Agni, Sūrya and Chandra, that it is self-resplendent and also illumines all insentient objects and that it shines as one with Paraśiva, who is Mahāprakāśa in the Jyotsnāloka beyond the three maṇḍalas. This is the secret of the Samayamata and this is the upāsanā indicated by Śri Śaṅkarāchārya in the Saundarya Laharī :—

महीं मूलाधारे कमपि मणिपूरे हुतवहं
स्थितं स्वाधिष्ठाने हृदि मरुतमाकाशमुपरि ।
मनोऽपि भ्रूमध्ये सकलमपि भित्त्वा कुलपथं
सहस्रारे पद्मे सह रहसि पत्या विहरसि ॥ (sl. 9)

and by Śrī Gauḍapāda in his Subhagodaya:—

ततो गत्वा ज्योत्स्नामयसमयलोकं समयिनां
पराख्या सादाख्या जयति शिवतत्वेन मिलिता ।
सहस्रारे पद्मे शिशिरमहसां बिम्बमपरं
तदेव श्रीचक्रं सरघमिति तद्बैन्दवमिति ॥

This Antaryāga is indicative of Ahamgrahopāsanā. Bahiryāga without Antaryāga is decidedly avaidika (not countenanced by the Vedas). Antaryāga demands a proper contemplation of one's Ātman first in one's own mind and then a perception of the Ātman in the external world also, producing thereby an idea of non-differentiation between them. The Śruti text—योऽन्यां देवतामुपास्ते न स वेद । "he who worships the Deity as distinct from him does not know," has reference to the worship of images which involves a feeling of difference between the deity and the worshipper. Therefore Antaryāga is very essential while as for Bahiryāga, the Śāstras go to the extent of saying that it is not necessary at all for the uttamādhikāri.

Mūrtikalpanā:—That one's body, mind and world of enjoyment are super-imposed by one's own mistaken imagination on the Chitśakti, which is the connotation of the Ahampada, is the settled conclusion of all the Śāstras. It is necessary therefore that the Śrī Chakra which is suggestive of the Chitśakti, should be considered to be the world,

the gross body or the mind, according as the upāsaka happens to be a manda, madhyama or uttama adhikāri.

The Paddhati which is primarily concerned with the madhyamādhikāri to whom the body is the Śri Chakra, accordingly lays down that the upāsaka should imagine the Śaktis of the nine chakras as residing respectively in the lower Sahasrāra, the six-petalled Vishuva above it, Mūlādhāra, Svādhishṭhāna, Maṇipūraka, Anāhata, Viśuddhi, Lambikāgra or the uvula and Ājñā and himself as seated in front of each Chakra, with pushpāñjali offering worship to the respective Āvaraṇadevatās and dedicating such worship in the left hand of the Paradevatā. He should then imagine the Chakras and the Āvaraṇadevatās as merging in the Paradevatā seated in the heart and himself as taking shelter in Her lotus feet at the madhyatrikoṇa offering pushpāñjali.

The secret truth behind all this is as follows :- The suggested sense of the Ahampada is Paradevatā and the literal meaning, the Jiva. An analysis (vimarśa) of these is possible only in the heart. The madhyatrikoṇa stands for the vimarśa vṛtti associated with śuddha tripuṭi. The pushpañjali stands for the state of mind sensing the Ātman (ātmagocharavṛtti). Pūjā is the elimination of the limitations by the process of atadvyāvṛtti

i. e., negation as "not 'that' (Ātman)," "not 'that' (Ātman)."

The upāsaka is then required to imagine the five upachāra Devatas in front of the Devī worshipping Her with chandana etc. and later, merging in Her, himself also merging in Her lotus feet.

The five upachāra Devatās :— These are of the form of the Amṛta that flows from the Akula-sahasrāra and preside over the pañchabhūtas. It is only through these that Brahmānanda is experienced. The five upachāra Śaktis, namely, Chandana, Pushpa, Dhūpa, Dīpa and Naivedya, are only these five. The world of enjoyment is made up of these five Śaktis and when the Jīva, the enjoyer, senses them, the happiness that is felt is the characteristic of Paradevatā.

पञ्चरूपिणमात्मानं दिव्यैः पञ्चोपचारकैः ।
अर्पयेत्सह गन्धेन पृथिवीं कुसुमेन खम् ॥
धूपेन वायुं दीपेन तेजोऽन्नेन रसं पुनः ।

1. सुगन्धवत्पदार्थानुभवेन प्रत्यङ्मुखतया प्रमातरि विश्रान्तिः गन्धसमर्पणम् ।
2. सुशब्दवत्पदार्थानुभवेन प्रत्यङ्मुखतया प्रमातरि विश्रान्तिः पुष्पसमर्पणम् ।
3. सुस्पर्शवत्पदार्थानुभवेन प्रत्यङ्मुखतया प्रमातरि विश्रान्तिः धूपसमर्पणम् ।

4. सुरूपवत्पदार्थानुभवेन प्रत्यङ्मुखतया प्रमातरि विश्रान्तिः **दीपसमर्पणम्** ।

5. स्वादुरसवत्पदार्थानुभवेन प्रत्यङ्मुखतया प्रमातरि विश्रान्तिः **नैवेद्यसमर्पणम्** ।

इन्द्रियग्रामसंग्राह्यैर्गन्धाद्यैरात्मदेवता ।
स्वाभेदेन समाराध्या ज्ञातुः सोऽयं महामखः ॥

(Mukhyāmnāyarahasya

The Śāstras hold that the Ātmaic bliss reveals itself when the cognitive senses, after apprehending objects within their respective ranges, take rest in the Pramāta. To consider the cognitions of rūpa, śabda etc, as pure Jñāna by removing the super-impositions which individualise them as objects of sense is the merging of the upachāradevatās in the Paradevatā.

When the world composed of the five bhūtas merges in the Paradevatā, the individuality of the enjoyer of the world should also get merged. Where does this Jīvabhāva merge? It is only in the lotus feet of the Paradevatā.

परिपूर्णध्यानमेव तत्पादुकानिमज्जनम् ॥

When the Jīvabhāva and the namarūpa of the world are removed by the overthrow of the limitations, the essential satchidānanda of the Paradevatā comes to be felt. This is the state where

the Ātman is said to be perceived or known. The knower of the Ātman has neither sorrow nor delusion. The whole world will appear to him as Śiva and therefore as Ānanda. The ten mudrās—Sarvasaṅkshobhiṇī etc., indicate this truth.

The ten mudrās and their significance.

Mudrā means "that which gives Ānanda.' मुदं रातीति मुद्रा. Jñāna, which is Chitśakti, gets the name of Mudrā.

यदा विमर्शशक्तिः विश्वरूपेण विहर्तुमिच्छति तदा क्रियाशक्तिर्भूत्वा स्वविकारभूतस्य विश्वस्य परचिदानन्दलक्षणेन मोदनेन तदैकरस्यलक्षणेन द्रावणेन च मुद्राख्यामापन्नेत्यर्थः ।

What each of the ten Mudrās stands for is shown below:—

	Mudrā	Significance
(1)	Sarvasaṇkshobhiṇī	Creation of the world by Māyā super-imposed on the Chitśakti.
(2)	Sarvavidrāviṇī	Preservation of the world i.e., its enjoyment by the five senses.
(3)	Sarvākarshiṇī	Subtle vāsanās or impressions left in the mind after such enjoyment.

	Mudrā	Significance
(4)	Sarvavaśaṅkarī	Merging in the Pramātā, of all objects cognised by the senses and the mind, in the form of pleasure and pain.
(5)	Sarvonmādinī	Disgust of worldly enjoyments on a recognition of their faults and abstinence from all activities.
(6)	Sarvamahāṅkuśā	Dhāraṇā or further control of a regulated mind when owing to previous associations it occasionally goes astray.
(7)	Sarvakhecharī	Akhaṇḍākāravṛtti.
(8)	Sarvabīja	Recognition of the Ātman as the creator, sustainer and illuminator of the world.
(9)	Sarvayoni	Direct realisation of the identity of Jīva and Brahman.
(10)	Sarvatrikhaṇḍā	Feeling in the Jīvanmukti state that the world is of the nature of Prakāśa-Vimarśa and is all bliss.

दशमुद्रासमाराध्या is one of the names of the Paradevatā. That the Chitśakti is worshipped best by the ten mudrās suggestive of the ten states of the mind is the meaning of this word.

To wake up from sushupti is the creation of the world. This is the Sarvasaṁkshobhiṇī mudrā. The state when the world is perceived by the senses is the Sarvavidrāviṇī mudrā. The memory of objects cognised is the Sarvākarshiṇī mudrā. The enjoyment of the objects of the world is suggested by the Sarvavaśaṅkarī mudrā. Vairāgya is Sarvonmādinī mudrā. Dhyāna of the Atman is Sarvamahāṇkuśā. Manana is Sarvakhecharī mudrā. Nididhyāsana is the Sarvabīja mudrā. Savikalpa Samādhī is the Sarvayoni mudrā. The state of a Jīvanmukta is the Sarvatrikhaṇḍā mudrā. This is the opinion of the knowers of the truth. As the Chitśakti is present in every one of the above ten states, each of them gets the knowledge appropriate to it. When the characteristics which differentiate such particular knowledge are lost sight of, pure knowledge is left over. This is Nirviśesha Jñāna and it is the svarūpa of the Paradevatā. Therefore, it was stated above that the Paradevatā appears in the form of the Mudrās. A Jñāni experiences Ānanda in whatever state he may be and every one of these states has

Śāmbhavīsphuraṇa or the recognition of the presence of Śiva.

सा शाम्भवी स्फुरतु कापि ममाप्यवस्था
यस्यां गुरोश्चरणपङ्कजमेव लभ्यम् ॥ (Paddhati p. 113).

After contemplating in this way on the truth of the mudrās, the upāsaka should remain for some time with his individuality steeped in his inner self. Then impelled by the Paradevatā, he regains his normal consciousness and comes to feel everywhere, by the all-pervasive modification of the mind, the Chitśakti which is the cause of the whole universe and the soul enlivening all objects and is identical with his Ātman and Paraśiva. The whole world that his senses recognise appears to him as all Chit. The universe so recognised is the body of Chitśakti assumed at its own free will and pleasure. And this is the Amṛtachaitanyamūrti which he is required to imagine and install on the Bindupīṭha for worship.

(ii). Āvāhana. (४५)

Āvāhana is the recognition of the Chitśakti, which is Satchidānanda, in the objects of sense super-imposed on it. It is essential to imagine the Paradevatā who is Vimarśaśakti, as seated on the thigh of Kāmeśvara who is nirviśesha Brahman, or Prakāśaśakti, on the Bindupīṭha. The Bindupīṭha is the mind, the body or the universe

and the reality behind the Śrī Chakra in these three forms is Śiva that is not different from the Pratyagātman. Here the word "Pratyagātman" represents the Kūṭastha that is the secondary sense of the Ahampada and Siva is Brahman. That the Kūṭastha is the Chitśakti is a supreme secret.

The vāsanā of the Śrī Chakra will be treated at length later.

(iii). Chatushshashṭyupachāra Pūjā. (४६–५०)

The word "upachāra" means "living near" (the Paraśiva who is not different from the Ātman). उप = समीपे; चारः = संचारः इति उपचारः. There can certainly be no place far or near to Paraśiva who is omnipresent; but 'near' is used here from the standpoint of the upāsaka in the early stages who is obsessed by the limitations of time, space and objectivity. By gradually eliminating the ideas of name and form from his mind, the upāsaka by degrees comes to feel the underlying Asti-bhāti-priya (Satchidānanda) alone and gets near the Ātman. Ātmagocharavṛtti is the real meaning of upachāra.

भावनायाः क्रिया उपचारः । (Bhāvanopanishad).

उक्तायाः स्वात्माभेदेन ललिताभावनायाः क्रियाः पुनः पुनः करणानि धारावाहिन्यो भावना इति यावत् ।

(Commentary of Bhāskararāya)

If only the upāsaka contemplates on the Ātman in all his acts, mental, oral or physical, these really become upachāras of Chitśakti which is not different from the Ātman.

The ritualistic sense of the word upachāra is however a kind of respectful homage with suitable offerings etc. Some Śāstras declare such upachāras to be five, some as sixteen and the rest as sixty-four. The five upachāras are, as already stated, chandana, pushpa etc. The sixty-four are enumerated in the Paddhati. As regards the sixteen, they are described variously in the Upanishads and elsewhere. The esoteric significance of the sixteen as explained in the commentary on Bhāvanopanishad has been given in full on pp.18-19 above. The description in the Maṇḍalabrāhmaṇopanishad is quoted below:—

निश्चिन्ता ध्यानम् । सर्वकर्मनिराकरणं आवाहनम् । निश्चयज्ञानं आसनम् । उन्मनीभावः पाद्यम् । सदाऽमनस्कं अर्घ्यम् । सदादीप्तिरपारामृतवृत्तिः स्नानम् । सर्वात्मभावना गन्धः । दृक्स्वरूपावस्थानं अक्षताः । चिदाप्तिः पुष्पम् । चिदग्निस्वरूपं धूपः । चिदादित्यस्वरूपं दीपः । परिपूर्णचन्द्रामृतस्यैकीकरणं नैवेद्यम् । निश्चलत्वं प्रदक्षिणम् । सोऽहंभावो नमस्कारः । मौनं स्तुतिः । सर्वसंतोषो विसर्जनम् ।

Do not these clearly show that the upachāras are really modifications of the mind tending to reach the Ātman as stated above?

(iv). Chaturāyatana Pūjā. (५०-५६)

"Āyatana" means abode. As Chitśakti resides in all objects, in all creatures, and in all the various grades of beings like men, Devas, etc., the whole universe is its Āyatana; but as their power, usefulness and other qualities are of diverse kinds and degrees, differences of higher and lower arise. These differences in grade are however only a creation of the mind. According to the Śrutis "एकोऽपि आत्मा बहुधा संबभूव", "एकं सद्विप्रा बहुधा वदन्ति", "एकं सन्तं बहुधा कल्पयन्ति", the Chitśakti which is one and not different from the Ātman became many. In this heterogeneous universe so formed, the mighty Devas whose predominant guṇa is śuddhasatva are certainly worthy of worship. Of these Devas again, four are pre-eminent. They are Gaṇapati, Sūrya, Śiva and Vishṇu and these the upāsaka is required to worship.

The Vedas were vouchsafed by Parameśvara for the benefit of the Jīvas and to explain clearly their Brahmakānda or Jñānakāṇḍa the eighteen Purāṇas were compiled by the sage Bādarāyaṇa. Of these Purāṇas some declare Śiva as the deity to be worshipped and some Vishṇu, while others speak of Gaṇapati, Devī, Sūrya etc. The upāsya or the

deity worthy of worship is only the one Parameśvara. He himself takes the names and forms of Gaṇapati, Sūrya, Śiva, Vishṇu and others. These are however in no way different from each other in point of Chaitanya. Such non-differentiation is very essential for an aspirant and it is for this reason only that Pañchāyatana pūjā or the worship of five deities (the Devī and the four Devas mentioned above) has been ordained for the advaitins.

अद्वैतविद्यया युक्ताः पञ्चपूजारताः सदा ।
भवतेत्युदिताः सर्वे गुरुपादाम्बुजे रताः ॥

(Śaṅkaravijaya 15th sarga Com.)

The Śākta Śāstras assert that all Devas are rays of Chitśakti. Therefore to view the four deities, Gaṇapati, Sūrya, Vishṇu and Śiva as the Chitśakti, the reality in the background after ignoring their names and forms, is the highest significance of the Chaturāyatanapūjā.

Note A. In this way to look at the Chitśakti, which is not different from the Ātman or Brahman, behind the names and forms of all the Devas is known as *Svapradhāna upāsti.* Upāsti or worship is of three kinds:—Svapradhāna, Samapradhāna and Asvapradhāna.

1. The upāsti that is performed after realising that the Brahman which is not different from

the Ātman is the important entity, ignoring names and forms, is known as Svapradhāna upāsti. This is meant for the uttamādhikāri. This is also known as Parāpūjā.

2. Samapradhāna upāsti is that worship where the super-imposed names and forms and the real background are considered of equal importance. This is meant for the madhyamādhikāri. This is also known as Parāparāpūjā.

3. Asvapradhāna upāsti is that worship where the names and forms alone are considered important and the underlying reality entirely ignored. This is meant for the adhamādhikāri. This is also known as Aparāpūjā.

It is quite essential to recognise that in the Svapradhāna upāsti, although thirty-three crores of Devatās or even more may be worshipped, the object of worship is only one, namely, Chitśakti and that ultimately this one too is not different from the upāsaka.

Note B. The significance of Pañchāyatana-pūjā is explained in another manner also in the Śāstras.

Gaṇapati—The Supreme Lord of the gaṇas or groups into which the fourteen worlds consisting of sentient and insentient beings have been classified. Such suzerainty is one of the divine faculties (aiśvaryas).

Sūrya—He who has the faculty of creation.
Vishṇu— ,, preservation.
Śiva (Rudra) ,, destruction.
Devī—Jñānaśakti—knowledge of the phenomena during the period of spiritual ignorance and knowledge of the Reality on enlightenment.

Thus the above five abodes should be understood to be only forms of the Chitśakti not different from the Brahman or Ātman. This advances the upāsaka's realisation of non-duality.

The same idea should be borne in mind in the Shaḍāmnāyapūjā, Shaḍādhāra pujā, Shaḍdarśana pūjā, Pañchapañchikāpūjā and others, mentioned in Khaṇḍa VI.

(v). Layāṅga Pūjā. (५६)

Layāṅga means such parts (aṅga) as can be inseparably dissolved in the whole (aṅgi). This would occur only where the whole is the cause and the parts, the effects. Layāṅga pūjā concerns four such aṅgas—Śabda, Artha, Kāla and Deśa—and should, as explained below, be done in the Śrī Chakra in three places, namely Bindu, Trikoṇa and Gurumaṇḍala (three lines to the east of the innermost trikoṇa).

Kāmeśvara and Kāmeśvarī in the Bindu, are only Brahman and Ātman or Prakāṣa and

Vimarśa. It is very well known that the sāmarasya of Śiva and Śakti, or Prakāśa and Vimarśa is Kāmakalā, the cause of the universe. The Kāmakalā is the subtle aggregate of the Jagat, Jīva and Para. From it was formed the Trikoṇachakra. This is the representation of Avyakta, Mahat and Ahaṅkāra tatvas. It is also the representation of Śabda which is of the nature of Paśyantī, Madhyamā and Vaikharī. In fact whatever in this world are spoken of in sets of three were derived from this Trikoṇa. The Ashṭakoṇa which is the representation of the Puryashṭaka was derived from the Trikoṇa. In a similar way the five Vāyus, Prāṇa etc., and the five upavāyus, Nāga etc., along with their functions became the inner and outer Daśāras. The fourteen nāḍīs became the Manvaśra. The functions of the five karmendriyas (talking etc.) and the tyāga, grāhaka and upekshā buddhis together making eight, went to form the Ashṭadala padma. The five bhūtas, the five jñānendriyas, the five karmendriyas and the mind, making in all sixteen, formed the Shoḍaśadala padma. The nine rasas (śṛṅgāra etc.) along with Niyati, the six enemies (Kāma etc)., Puṇya, Pāpa, and the nine Ādhāras (Mūladhāra etc.) and their aggregate, making up twenty-eight on the whole appeared as the Bhūpura. So states the Bhāvanopanishad. Thus we learn

that the nine Chakras from Bindu to Bhūpura represent the creation of the world or the objects of enjoyment for the Jīvas and of the bodies or the abodes and instruments of enjoyment.

बिन्द्वादिभूपुरान्तानि नव चक्राणि भैरवि ।
ईक्षणादिप्रवेशान्ता सृष्टिरीशेन निर्मिता ॥
चतुरश्रादिबिन्द्वन्तनवचक्राणि सुन्दरि ।
जाग्रदादिविमोक्षान्तः संसारो जीवकल्पितः ॥

The above quotation from Śivadṛshṭi declares that the nine Chakras from Bindu to Bhūpura show Īśvarasṛshti or the Lord's creation as depicted by the Śruti—"स ईक्षत बहु स्यां प्रजायेय...तत्सृष्ट्वा तदेवानुप्राविशत्"—while the nine Chakras from Bhūpura to Bindu, representing the several states from Jāgrat to Moksha are the Jiva's own making. The Jīva, clouded by Ajñāna and considering himself as separate and the world as his, becomes subject to births and deaths and going through the three states, jāgrat etc., over and over again feels miserable; this is known as Jīvasṛshṭi. Happiness and misery were not created by Īśvara but are the creation of Jīva. This creation is like the appearance of the snake in the rope. Just as the illusory appearance of the snake vanishes by the true knowledge of the rope, so also the illusory ideas "I" and "mine," and happiness and misery should disappear only on the advent of true knowledge.

Such knowledge, known as Tatvajñāna or Brahmavidyā, comes by introspective analysis, and this analysis is represented by the nine Chakras from Bhūpura to Bindu. Is this not sufficient proof of the position that the Śrī Chakra is only the mind responsible for the Jīvasṛshṭi ?

Just as in the absence of investigation we consider this world of animates and inanimates as created by Īśvara, so also is the statement that the Śrī Chakra represents the macrocosm and the microcosm made without due enquiry. On investigation, however, it is realised that the whole world is in reality all Chit, that the ideas of "I" and "mine" and happiness and misery, due to a feeling of separateness, are the Jīva's own creation out of the three guṇas of avidyā and that the mind is the primary cause for such illusion.

ब्रह्मैवाहमिदं जगच्च सकलं चिन्मात्रविस्तारितं
सर्वं चैतदविद्यया त्रिगुणया सेशं मया कल्पितम् ।

(Manīshāpañchaka).

The Yogavāsishṭha also says "Jagat is saṅkalpa and saṅkalpa is Jagat." As on examination the whole universe is found to be all mind, even so will the Śrī Chakra also on reflection prove to be manomaya. This subject has already been dealt with under Chakra saṅketa in the Introduction and is treated of here also only incidentally.

To return to the subject on hand. By the mention of part and whole, the cause-effect relation was indicated. The world which is the effect is made up of Śabda (sound) and Artha (names and forms). Kāla and Deśa also are suggested in speaking of creation in the Śruti texts: "सदेव सोम्य इदमग्र आसीत्" and "नात्र काचन भिदास्ति." Thus the aṅgas—śabda, artha, kāla and deśa--have come into existence from the aṅgi, the Chitśakti. A contemplation of this is what is suggested by Layāṅgapūjā. Deśa, Kāla and Artha are from Māyā, and Śabda is related to Vidyā.

According to the Paddhati, three offerings (or yajanas) are ordained at the Bindu. It therefore appears that three separate meditations are suggested. The first of these is a meditation on the sāmarasya of Prakāśa and Vimarśa. The second is a meditation on the Kāmakalā and the third, on the Chitśakti as the cause of the Jagat which is a super-imposition on it by ignorance. The third meditation does not relate to an absolute reality and it is in connection with it that the Layāṅga pūjā is prescribed.

(vi). Shaḍaṅgārchana. (५६-५७)

The Hṛdaya, Śiras, Śikhā, Kavacha, Netratraya and Astra are six limbs of the deity with a form. All composite objects (artha) merge in this form.

(vii) Nityādevīyajana. (५७-६०)

The offering (yajana) to the Nityādevīs is performed in the Trikoṇa and Bindu. The fifteen Nityādevīs indicate Kāla as suggested in the Bhāvanopanishad. "पञ्चदशतिथिरूपेण कालस्य परिणामावलोकनम्." Kāla suggests Deśa. That these two are inseparable is the settled conclusion of the Śāstras. This idea has been explained at length in the Introduction, pp 33--34. Therefore the Nityāyajana suggests the meditation that the aṅgas, kāla and deśa merge into the aṅgi, the Mahānityā. *Cf.* the Bahvṛchopanishad text—

देशकालवस्त्वन्तरासङ्गान्महात्रिपुरसुन्दरी वै प्रत्यक् चितिः ।

(viii). Gurumaṇḍalārchana. (६०-६२)

This is a meditation on the aṅga which is known as Śabda. The Guru is suggestive of the wiping out of Ajñāna and the attainment of Jñāna. Ajñāna will not be dispelled by anything other than Jñāna. This Jñāna is of two kinds:—Paroksha and Aparoksha. Here Jñāna stands for Brahmajñāna or Ātmajñāna alone and the Brahman or Ātman can be known only through Scriptural testimony. The other pramāṇas like perception etc. are not conducive to a knowledge of the Ātman. Therefore, the best representation of the Guru is the Śabda in the shape of the Mahāvākyas that teach the nature of the Ātman as not

different from Brahman. Thus by the worship of the Gurumaṇḍala, it is learnt that in the idea of Paradevatā as the cause of the universe is also included the idea that She is the cause of the Gurumaṇḍala or Śabda, the world of knowledge.

Therefore, in the meditation of Paradevatā as the cause of the Jagat, the three ideas of Her being the cause of Artha or all objects with form (suggested by Shaḍaṅgārchana), of Kāla and Deśa (suggested by Nityāyajana) and of the world of Śabda (as suggested by Gurumaṇḍalārchana) are aṅgas.

According to Saubhāgyachintāmaṇi, the Kalpa of Dūrvāsas, the worship of the eight Devatās, Vaśinī etc. (the Devatās of the Ashṭakoṇa) is also included in the Layāṅgapūjā. These Devātās are deities representing all the Śāstras or Śabda. Therefore their inclusion in the Layāṅgapūjā is worth noting.

The Shaḍaṅgārchana should be performed in the Bindu, the worship of Nityādevīs in the Bindu and the Trikoṇa, and the worship of the Gurumaṇḍala in the Bindu, Trikoṇa and the three lines to its east. (Vide diagram at p. 61 of the Paddhati). The upāsaka should contemplate upon the Paraugha (super-gurus) in the Bindu and the Trikoṇa and the three sets of Gurus—Divya, Siddha and Mānava Gurus—in the three lines of the Guru-

maṇḍala. He should also thereafter meditate on his Guru, grand-Guru and great-grand-Guru in the three lines.

Resumé of KHAṆḌA V.

Topic.	Vāsanā.
Antaryāga	Ahaṅgrahopāsanā.
Dhyāna	Removal of Jīvabhāva.
Sarvasaṅkshobhiṇī etc. mudrās	*Vide* pp 142–143.
Āvāhana	Recognition of Chitśakti in all super-impositions.
Upachāras	Ātmagocharavṛtti.
Chaturāyatana pūjā	Aid to perception of non-duality.
Layāṅgapūjā	Contemplation of non-differentiation of cause and effect.
Shaḍaṅgārchana	Mergence of Artha (objects with form etc.) in Chitśakti.
Nityādevīyajana	Mergence of Kāla and Deśa in Chitśakti.
Gurumaṇḍalārchana	Mergence of Śabda in Chitśakti.

KHAṆḌA VI.

Navāvaraṇa Pūjā etc. (६३-१०२)

This Khaṇḍa treats of the following:—

(i) Navāvaraṇa pūja.

(ii) Pañchapañchikā pūjā.

(iii) Shaḍdarśana Vidyā

(iv) Shaḍādhāra pūjā.

(v) Āmnāyasamashṭi pūjā.

(vi) Dhūpa, dīpa etc.

(i) Navāvaraṇa pūjā. (६३–८३)

Introduction. It has been said before (p.153) that the Śrī Chakra according to the Sṛshṭikrama or order of evolution is made up of nine Chakras beginning with Bindu and ending with Bhūpura and that it represents the macrocosm and the microcosm created by Parameśvara. But in worship it has been the practice to adopt the Saṁhāra-krama or order of involution and to consider the Śrī Chakra as comprising of nine Āvaraṇas (enclosures) beginning with Bhūpura and ending with the Bindu Chakra. It has also been pointed out (p. 15) that in this worship the Śrī Chakra is the mind with a predominance of śuddhasatva, that each Chakra or Āvaraṇa represents a state of

the mind and that the Āvaraṇadevatās or Śaktis are modifications (vṛttis) of the mind. A detailed enquiry about these is undertaken in this Khaṇḍa.

In the first Khaṇḍa while explaining the Pushpañjali to the Yoginīs an idea as to what the Yoginīs stand for was given (p.57). It is worth recalling what was said there, namely, that the nine categories of Yoginīs all stand for the Chitśakti which forms the background of the several modifications etc., of the mind. The nine Chakras from Bhūpura to Bindu represent the several states from Jāgrat to Moksha of the Jiva which are his own creation and form the śuddha and aśuddha saṁsāra for him. The aśuddha saṁsāra is of the nature of bondage evolved by the impure mind while the śuddha saṁsāra is representative of the practice of Jñāna to overcome such bondage with a mind that is predominant in satvaguṇa.

In starting a detailed elucidation of what the Chakras represent, it is worth quoting the following lines from Śivadṛshṭi :—

भूपुरादित्रिभिश्चक्रैर्विश्वतैजसप्राज्ञयोः ।
धामत्रयं विभाव्यं तदूर्ध्वे तत्पदमैश्वरम् ॥
ततो बहिर्दशारे तु गुरूपसदनं स्मृतम् ।
अन्तर्दशारचक्रे तु श्रवणं च विभावयेत् ॥

वसुकोणे तु मननं निदिध्यासं त्रिकोणके ।
बिन्दौ तु शिवजीवैक्यं भावनीयं बुधैः सदा ॥

"Wise men should consider the three Chakras—Bhūpura and Shoḍaśadala and Ashṭadala padmas—as representing the three states of consciousness of the Jīva, namely Jāgrat, Svapna and Sushupti, which are respectively presided over by Viśva, Taijasa and Prājña, the three special forms of Jīva. The Manvaśra, the next of the Chakras, should be considered as Parameśvara, the cause of the universe, who is denoted by the word तत् in the mahāvākya. They should consider the Bahirdaśāra as the approach towards the Guru, the Antardaśāra as śravaṇa, the Ashṭakoṇa as manana, the Trikoṇa as nididhyāsana and the Bindu as (savikalpa samādhi where there is) Jiva-Brahmaikya."

The *first three Chakras* representing the Jāgrat, Svapna and Sushupti states, are common experience not only to mumukshus with pure hearts but also to the populace whose hearts are not so pure; for the Śrī Chakra which is of the form of macrocosm and microcosm and which represents the antahkaraṇa is meant for the Jīvas to work out the karma that has accrued through the ages. The effects of past karma being reaped

in the three states, these have to be gone through by all individuals alike. These states are Ajñāna states. The Jīva reaps the effects of his past deeds in the waking and dreaming states and getting into deep sleep enjoys Brahmānanda unconsciously for a while, but again relapses into those states as a result of the remaining karma. He thus passes through the three states, in regular order or otherwise, daily till death and is then re-born, when the same process is repeated over and over again. This is the verdict of the Śāstras and the experience of all of us.

While thus going round the cycle of births and deaths, an exceptional Jīva, by the influence of some good karma, yearning to get out of this rotation of Jāgrat, Svapna and Sushupti, realises that there must be a Parameśvara who created him and the world and begins to enquire "What is the relation between me and Him? Where does He reside? and what is the relation between the world and Him?" and so on. The *fourth Chakra* represents the state of mind of such an individual who has just set his foot on the ascent to Jñāna.

Parameśvara alone is able to relieve the Jīva from samsāra by removing his Ajñāna, and He is accordingly known as "Mochaka" or the Liberator.

अशुभक्षयकर्तारं फलमुक्तिप्रदायकम् ।
यदि योन्याः प्रमुच्येऽहं तत्प्रपद्ये महेश्वरम् ॥ (Garbha Up.)

But although one begins to think and find out the nature of Parameśvara, the Mochaka, it will be impossible to get a true knowledge of Him except through a Guru, who is therefore known as Mochakaprada or the giver of the Liberator. It thus becomes necessary for a mumukshu to get hold of a Guru to obtain a clear knowledge of Parameśvara and his relation with Him. The *fifth Chakra* is the mental attitude of such an earnest aspirant seeking and approaching a Guru. In this state of mind are included a recognition of the true nature of the Guru, the need of approaching him and the result of service to him. The *sixth Chakra* represents the mumukshu's mind when he becomes the recipient of the Guru's grace and his Mahāvākyopadeśa inculcating the unity of Jīva and Brahman. This is known as śravaṇa. Therefore the mental states saturated with Bhakti towards Īśvara, Bhakti towards Guru and devout attention to his teachings are represented by the fourth, fifth and sixth Chakras respectively.

The seventh, eighth and ninth Chakras represent the state of mind which has a predominance of śuddha satva and which is immersed in manana, nididhyāsana and savikalpa samādhi respectively.

Āvaraṇas—General.

Each Āvaraṇa or Chakra has a prakṛtī (source), is of a different shape and goes by an appropriate name. Each has a Chakreśvarī or presiding deity attended by her own retinue of Āvaraṇadevatās or Yoginis with their parapher. nalia and is pervaded by a specific Siddhi and a Mudrā. Each Āvaraṇadevatā has an individual name but all the devatās of an Āvaraṇa together have a distinctive group name of Yoginīs (*vide* p. 57). The term Mudrā has already been explained on p.142. Anything that conduces to knowledge or bliss is called by courtesy a Siddhi (accomplishment) on the analogy of the saying आयुर्घृतं "ghee is (i.e., conduces to prolong) life."

The Pūjā of each Āvaraṇa comprises of the following items:—(1) Pushpāñjali to the Chakra (2) Pūjā-tarpaṇa of the Āvaraṇadevatās (3) Pushpāñjali to the Yoginīs (4) Pūjā-tarpaṇa of the Chakreṣvarī, Siddhi and Mudrā (5) Pūjā-tarpaṇa (thrice) of the Devī (6) Dhūpa etc., upachāras (7) Bindutarpana or Dedication of the pūjā in the left hand of the Devi in the Bindu and (8) Prostration.

The tabular statement attached gives particulars under several heads in respect of each Āvaraṇa. Explanations, esoteric significance etc., wherever necessary, will be given as each Āvaraṇa is taken up for consideration.

First Āvaraṇa--Bhūpūra (६३-६६).

The Pṛthvībīja लं which is the prakṛti of this Chakra should be taken as representative of all the five bhūtas (and their effects). This Chakra accordingly represents the Jāgradavasthā or waking state ; for in this state, the gross body or annamayakośa, the senses and the mind, as also the sense-objects, together with the pleasures and pains arising from sense-contacts are *all* in full operation. The special Jīva (abhimāni) of this state is known as Viśva and described as Sthūlabhuk or enjoyer of gross objects i.e., the external world. The full sthūla-tripuṭi—knower, knowledge and known—functions primarily in this state, the prameya or the objective world playing the predominant part. Hence the names *Tripurā-chakreśvarī* (Tripurā = tripuṭi. पुरत्रयं प्रमाणप्रमेयप्रमातृरूपं त्रिपुटीत्वेन प्रसिद्धम्) and *Prakaṭa yoginīs* (prakaṭa = manifest or spread out).

Āvaraṇadevatās. There are three sets of Āvaraṇa-devatās for this Chakra, one for each square. (i) Those of the first square are the ten Siddhis—Aṇimā, Laghimā etc.,—which stand for the five objects of sense, the two excretory functions and the three categories of mental attitudes—Anukūla (agreeableness), Pratikūla (disagreeableness) and Upekshā (indifference).

(ii) The Devatās for the second square are the eight Mātṛs or Divine Mothers—Brāhmī, Māheśvarī etc.,—who represent the eight dhātus or essential ingredients (skin, blood, flesh, fat, bone, marrow, semen and strength) constituting the gross body or the abode of enjoyment for the Jīva.

(iii) The Devatās for the third square are the ten Mudrās—Sarvasaṅkshobhinī, Sarvavidrāvinī etc.,—which are the embodiments of the worldly pleasures accruing during the enjoyment of the ten categories of objects etc., mentioned under the first square.

The significance of *Bindutarpaṇa* in the case of this Āvaraṇa is the firm recognition by the upāsaka that the Chitśakti alone is the reality behind not only all the objects cognised in the waking state as separate from him but also of the mind which is the instrument of cognition and of the cogniser as well. Only if the tripuṭī is destroyed will the aspirant gain his end of final be-at-itude or Moksha. He should realise that the Prakaṭa-yoginīs or the Chitśakti delimited by the gross heterogeneous objects of sense are but rays of the Paradevatā.

Second Āvaraṇa—Shoḍaśadalapadma (६७-६८)

The Chandrabīja सं being the prakṛti of this Chakra, it should be taken to represent the mind

which has Chandra for its Adhidevatā and its modifications or the sūkshmatriputī. This Chakra therefore stands for the Svapnāvasthā or dreaming state where the pramāṇa, mind, is all-in-all. The seat of the mind in the dreaming state is the neck or the place of the moon, and this Chakra is only the sixteen-petalled lotus in the Viśuddhi plexus in that region. It is called *Sarvāśāparipūraka* (i.e fulfilling all desires) Chakra, as whatever desires etc., are left over in his waking state are experienced by the Jīva in the dreaming state. The special Jīva (abhimāni) of this state is known as Taijasa and described as Praviviktabhuk or enjoyer of secret and subtle experiences (i.e., those composed of mere vāsanās or impressions), in the subtle body constituted of the prāṇamaya, manomaya and vijñānamaya kośas. Hence the name *Guptayoginīs* (gupta=secret) for the Chitśakti associated with this Chakra.

The *Āvaraṇadevatās* for this Chakra are the sixteen Śaktis—Kāmākarshiṇī, Buddhyākarshiṇī etc. These are of the nature of mental modifications brought about by the movements of the mind and the prāṇa.

षोडशस्पन्दसंदोहचमत्कृतिमय्यः कामाकर्षिण्यादिकलाशक्तयः——प्राणादिपञ्चकं इन्द्रियदशकं मनश्चैकं आहृत्य षोडश । अथवा केवलं मनः प्राणस्पन्दनेन षोडशप्रकारेण चलयन्

वृत्तिरूपेण परिणमति । ता वृत्तय एव स्वप्ने परिदृश्यमान-प्रपञ्च इत्यर्थः ॥ (Yoginīhṛdaya VIII Com).

Third Avaraṇa—Ashṭadalapadma (६९–७०)

As the prakṛti of this Chakra is the Śivabīja हं, the Mahāpralaya which is the all-destroying function of Rudra is indicated. Of the three states enjoyed by the Jīva every day, Sushupti or deep sleep is of the nature of pralaya. The Śāstras describe it as the Dinapralaya. In it prameya, the objective world and pramāṇa, the cognising mind, are both dormant and pramātā alone is active. Prājña is the Jīva who is its abhimāni. He is Ānandabhuk —the enjoyer of his own bliss—and is associated with the causal body or ānandamayakośa.

The eight Śaktis—Anaṅgakusumā, Anaṅgamekhalā etc., are the Devatās of this Āvaraṇa. They represent the sūkshma puryashṭaka—made up of (1) Prakṛti, (2) Mahattatva, (3) Ahaṁkāra, (4) the pañchatanmātrās, (5) the pañchabhūtas, (6) the daśendriyas, (7) Antahkaraṇa and (8) Purusha—which during deep sleep lies dormant in Ajñāna, its cause. Therefore, they are "without bodies" (ananga) and "further hidden" (guptatara). Hence the names *Anaṅgakusumā* etc and *Guptatarayoginis* given to the deities.

The Chakreśvarī for this Āvaraṇa is called *Tripurasundarī*, because She being self-resplendent shines forth through the three states and illuminates the objects of cognition in each; also because She affords relief to the Jīva done up after his worries during the Jāgrat and Svapna states by giving him Sushupti in which to enjoy his inherent Ānanda.

भोग्यभोक्तृरूपप्रवृत्त्या संजनितश्रमनिवृत्तिपूर्वकसहजानन्दावाप्तिः सैव सौन्दर्याख्यो गुणः । तेन संयुता त्रिपुरसुन्दरी चक्रेश्वरी ॥

(Yoginīhṛdaya VIII.143. Amṛtānanda's com.)

In Sushupti, the inherent Ānanda is enjoyed along with Ajñāna when the inner and outer worlds, gross and subtle, are drawn in and absorbed in their cause. The experience "I had a blissful sleep but know nothing of what happened" is common to all. This feeling is represented by the *Sarvākarshiṇī* (i.e drawing all) Mudrā. The greatness (mahimā) of Jīva lies in the fact that he is Prajñānaghana or mass of intelligence and this is indicated by *Mahimāsiddhi.*

Note: Abhyāsa or Āvṛtti is the repeated meditation of Chitśakti which is Satchidānanda, losing sight of the imaginary super-impositions, at every perception of the external world of name and form. Āvṛtti is practically synonymous with Āvaraṇa

or Āvṛti (cover) as the need for Āvṛtti or repeated practice arises only because the object sought is shrouded. Should not repeated practice be made until the cover is removed?

"आवृत्तिरसकृदुपदेशात्"। ब्रह्मविषयकश्रवणमनननिदिध्यासनानाम् असकृत् अनेकवारमावृत्तिः अभ्यासः कर्तव्या। कुतः? उपदेशात्। 'आ सुप्तेरा मृतेः कालं नयेद्वेदान्तचिन्तया'।

'तच्चिन्तनं तत्कथनमन्योन्यं तत्प्रबोधनम्'।

'तद्बुद्धयस्तदात्मानस्तन्निष्ठास्तत्परायणाः'।

'दिने दिनेऽपि वेदान्तश्रवणाद्भक्तिसंयुतात्।

गुरुशुश्रूषया लब्धात् कृच्छ्राशीतिफलं लभेत्'॥

इत्यादिस्मृतिषु निरन्तरब्रह्मविचारस्य कर्तव्यत्वोपदेशादित्यर्थः॥

(Brahmasūtras IV.i—1. Vṛtti.)

Brahmavichāra should be carried on very often as suggested by the above text and it is worthy of note that Āvaraṇa pūjā is but frequent practice of Brahmavichāra.

Fourth Āvaraṇa—Chaturdaśakoṇa (७१-७२)

As this Āvaraṇa has for its prakṛti the Mahāmāyā bīja 'ई' which is the Kāmakalā, it suggests Parameśvara who is associated with Māyā (māyāviśishṭa), the cause of all the universe. A mind devoted to Iśvaravichāra and the modifications

of such a mind form this Āvaraṇa and its deities respectively.

मोचकस्वरूपतत्पदवाच्यार्थेश्वरभावना तुरीयावरणे सूचिता । ईश्वरस्वरूपं तु चतुर्दशकोणात्मकचतुर्दशभुवनेषु अनुप्रवेशलक्षणया बोद्धव्यम् ॥

This Chakra is called *Sarvasāubhāgyadāyaka* (i.e. bestower of all bliss) as indicative of the nature of Parameśvara who bestows the knowledge of undifferentiated oneness, after exterminating differences and miseries produced by the tripuṭi.

भेदाविषयकज्ञानमेव सौभाग्यम् । तद्दायकः परमेश्वरः । पुरत्रययोगात्संजनितक्लेशभेदकः इत्यर्थः ॥

शिवाद्वैतभावना सैव सौभाग्यं । परमसुभग-परमप्रेमास्पद-परशिवाभेदगोचरत्वात् तदेव सर्वसौभाग्यदायकमित्यर्थः ॥

(Yoginīhṛdaya VIII.148. Amṛtānanda's Com).

The name *Sampradāyayoginīs* for the Yoginīs of this Chakra is explained as follows:—

सम्यक् प्रकर्षेण मुमुक्षून् प्रति स्वयमेव गुरुरूपेण वा अभेददर्शनरूपज्ञानप्रदातृत्वात् संप्रदाय इत्यर्थः ॥

As Parameśvara, appearing either personally or in the form of a Guru, imparts the true wisdom of undifferentiated oneness to mumukshus, the word "sampradāya" (i.e giver pre-eminent) denotes Him. He is at the head of the line of Gurus that have

handed down traditional knowledge (sampradāya) and he is also the Jagad-Guru or the Guru for the entire universe.

That Parameśvara, the Lord Primeval, the cause of the universe and the Liberator, pervades the whole macrocosm made up of the fourteen worlds is an accepted conclusion of the Śāstras. This fourth Āvaraṇa represents the fourteen worlds and each of its fourteen triangles suggests one kind of enquiry about Parameśvara.

A detailed enquiry about Paramātman or Parameśvara, the cause of the universe, is carried out in Śruti, Smṛtis etc. In the Brahmasūtras, Adhyāya I, this enquiry forms the subject of fourteen Adhikaraṇas, as detailed below:—

	Adhikaraṇa.	Subject-matter. Parameśvara described as
1.	Ākāśādhikaraṇa.	Ākāśa.
2.	Prāṇādhikaraṇa	Vāyu.
3.	Jyotirdarśanādhikaraṇa,	Tejas.
4.	Ānandamayādhikaraṇa.	Rasa.
5.	Indraprāṇādhikaraṇa or Pratardanādhikaraṇa	Prajñāna or Mukhyaprāṇa.
6.	Vaiśvānarādhikaraṇa	Trailokyasarīri or having the three worlds as śarīra.

	Adhikaraṇa.	Subject-matter.
		Parameśvara described as
7.	Dyubhvādyadhikaraṇa	The substratum on which Bhūmi, Antariksha and Svarga are superimposed by Avidyā.
8.	Sarvatraprasiddhyadhikaraṇa	Being all mind etc.
9.	Attradhikaraṇa	Sarvasaṁhāraka.
10.	Guhādhikaraṇa Daharādhikaraṇa	Daharākāśa.
11.	Antarādhikaraṇa	Possessed of dharmas like Asaṅgatva etc.
12.	Antaryāmyadhikaraṇa	Controller of the whole world.
13.	Adṛśyatvādhikaraṇa	Adṛśya, anirdeśya etc.
14.	Bhūmādhikaraṇa	All-pervading One without a second.

It is worthy of note that in this way the omnipresent omniscient Paramātman, the creator and controller of the entire universe, is described as Upāsya (adorable) or Dhyeya (cogitable) and Jñeya (knowable). For a deeper knowledge of

the subject, one should study the Sūtras and the Bhāshyas and commentaries thereon under a Guru.

The fourteen *Āvaranadevatas* of this Chakra—Sarvasaṅkshobhiṇī, Sarvavidrāviṇī etc.,—are the modifications of the mind that have taken the form of the above fourteen aspects of Parameśvara.

The Chakresvari for this Āvarana is called *Tripuravāsini.* As already stated, the triad—pramāṇa, prameya and pramātā—is known as Tripura. By association with tripuṭi there arises the knowledge of differences and consequently misery follows, as also fear.

एतस्मिन्नुदरमन्तरं कुरुते अथ तस्य भयं भवति ; द्वितीयाद्वै भयं भवति ।

Vāsi (adze) is an instrument used to hew wood and Vāsinī is therefore one who hews down like an adze. Tripuravāsinī therefore means the destroyer of misery caused by tripuṭi.

पुरत्रये योगादिक्लेशभेदेन सिद्धा त्रिपुरवासिनी ।

As the *Iśitvasiddhi* and *Sarvavaśaṅkarīmudrā* are worshipped in this Chakra, the significance of a meditation of Īśvara becomes well established. Being the cause of the world is an indirect definition (taṭasthalakshaṇa) of Brahman who is without qualities (nirviśesha). This causation is due to the interposition of śuddhasatva Māyā.

Fifth Āvaraṇa—Bahirdaśāra. (७३-७४)

In the preceding Āvaraṇa an enquiry was made about the nature of Iśvara. It is an established conclusion of the Sāstras that by virtue of such an investigation and His worship in the proper way, Iśvara Himself appears in human form as Guru. For, the real nature of God cannot be learnt by any other means except through the grace of the Guru.

आराधितं दैवतमिष्टमर्थं ददाति तस्याधिगमो गुरुः स्यात्।
नो चेत्कथं वेदितुमीश्वरोऽयमतीन्द्रियं दैवतमिष्टदं नः ॥

(Śaṅkaravijaya X-101.)

The plenitude of the grace of Iśvara is the acquisition of a Guru and therefore this Āvaraṇa represents the acquisition of a Guru.

This Chakra is called *Sarvārthasādhaka* as it bestows the highest purushārtha, namely, Moksha.

सर्वशब्दः परमार्थवाची। परमार्थः परमपुरुषार्थः, सः मोक्ष एव। तत्साधकं चक्रम्।

Moksha, which is liberation from the ills of life and attainment of bliss, can be had only by true knowledge and this cannot be got except through the teaching of a Guru. It is only by the Guru that Ajñāna can be dispelled.

ज्ञानादेव तु कैवल्यं ; तरति शोकमात्मवित् ; आचार्य-

वान् पुरुषो वेद ; तद्विज्ञानार्थं स गुरुमेवाभिगच्छेत्समित्पाणिः श्रोत्रियं ब्रह्मनिष्ठम् ।

The use of the word एव in the last quotation makes it abundantly clear that although a mumukshu possesses all qualifications, and has a perfect knowledge of the Śāstras, he cannot without direct instruction from a Guru independently realise the identity of the Ātman and Brahman. Therefore, Gurūpasadana or approaching the Guru and duly placing himself under his control is an important, nay indispensable, requisite.

तद्विद्धि प्रणिपातेन परिप्रश्नेन सेवया ।
उपदेक्ष्यन्ति ते ज्ञानं ज्ञानिनस्तत्वदर्शिनः ॥

(Bhagavad Gītā IV. 34.)

A mumukshu should reach in the proper way a Jñāni who has realised the identity of Jīva and Brahman, prostrate before him and reverently ask questions like 'What is bondage? How can liberation be attained? What are the characteristics of Vidyā and Avidyā?' etc. He should please him by the four kinds of service *viz.*, Āpta, Aṅga, Sthāna and Sadbhāva. The Guru will bless him and initiate him into the knowledge of the truth.

The four kinds of service are as follows:—

Āpta—Doing those acts that are agreeable to the Guru.

Aṅga—Service to the person of the Guru as massage of the legs etc.
Sthāna—Taking care of the Guru's possessions.
Sadbhāva—Meditation of the Guru as Parabrahman itself.

सत्कर्मपरिपाकतः बहूनां जन्मनामन्ते नृणां मोक्षेच्छा जायते । तदा सद्गुरुमाश्रित्य चिरकालसेवया बन्धान्मोक्षं कश्चित्प्रयाति । (Paiṅgalopanishad ii.)

The following quotation from Śaṅkaravijaya (X. 95-98) sets out the glory of the approach towards a Guru and service to him.

परिपक्वमतेः सकृच्छ्रुतं जनयेदात्मधियं श्रुतेर्वचः ।
परिमन्दमतेः शनैः शनैर्गुरुपादाब्जनिषेवणादिना ॥
प्रणवाभ्यसनोक्तकर्मणोः करणेनापि गुरोर्निषेवणात् ।
अपगच्छति मानसं मलं क्षमते तत्त्वमुदीरितं ततः ॥
मनोऽनुवर्तेत दिवानिशं गुरोः
गुरुर्हि साक्षाच्छिव एव तत्त्ववित् ।
निजानुवृत्त्या परितोषितो गुरु-
र्विनेयवक्त्रं कृपया हि वीक्षते ॥
सा कल्पवल्लीव निजेष्टमर्थं फलत्यवश्यं किमकार्यमस्याः ।
आज्ञा गुरोस्तत्परिपालनीया सा मोदमानाय विधातुमिष्टा ॥

The Chakreśvarī is called *Tripurāśrī*, as in this Āvaraṇa that state of the mind is reached wherein the tripuṭi gets resolved into the Ātman.

12

लोकत्रयसमृद्धीनां हेतुत्वाच्चक्रनायिका त्रिपुराश्रीः ।
लोकत्रयस्य मातृमानमेयलक्षणस्य समृद्धीनां परिपूर्णप्रमातृविश्रान्तिलक्षणानां हेतुत्वात् त्रिपुराश्रीः इति नाम लभते ॥

(Yoginīhṛdaya. VIII. 154. Com.)

Kulottīrṇayoginī is so called because she augments the race of wisdom. (Kula = race of wisdom ; uttīrṇa = enriched). The race is augmented when qualified disciples join it. Therefore Kulottīrṇa (or Kulakaulika) yoginī stands for the approach of disciples towards the Guru and their acceptance by him.

The ten *Āvaraṇadevatās* are the benefits accruing from the grace of the Guru.

गुरुप्रसादात्परमार्थलाभः ।

1. Sarvasiddhipradā	The attainment of the direct knowledge of Ātman.
2. Sarvasampatpradā	The attainment of desirelessness.
3. Sarvapriyaṁkarī	Perpetual pleasure.
4. Sarvamaṅgalakāriṇī	Capacity to feel Śiva everywhere.
5. Sarvakāmapradā	The attainment of supreme bliss.
6. Sarvaduhkḥavimochinī	The extirpation of all miseries.

7. Sarvamṛtyupraśamanī	The attainment of immortality.
8. Sarvavighnanivāriṇī	The extermination of all differentiation.
9. Sarvāṅgasundarī	The recognition of the background in all superimpositions
10. Sarvasaubhāgyadāyinī	The attainment of the feeling "I am Śiva."

Vaśitvasiddhi is the power to merge the world of names and forms in the Ātman. This cannot be realised except through the initiation by the Guru.

The *Sarvonmādinīmudrā* indicates the extreme thirst for liberation. Just as a man, when his house is on fire, rushes out straightaway to a tank of water to save himself, not minding even his wife and children, so also an earnest aspirant, to save himself from samsāric afflictions, will forsake all desires and seek a Guru.

गृहे दह्यमाने तत्रस्थदह्यमानः पुरुषः यथा कलत्रपुत्रादिकं परित्यज्य स्वतापोपशमनार्थमेव बहिर्निर्गत्य तापोपशमनं कर्तुमिच्छति, एवं सांसारिकतापोपशमनं संपादयितुं त्यक्तसर्वेषणः सन् मोक्षेच्छया सद्गुरुं वृणोति ॥ (Vāsudevamanana)

Sixth Āvaraṇa—Antardaśāra (७५-७६)

The preceding Āvaraṇa referred to the approach towards the Guru and service to him. The sixth Āvaraṇa signifies śravaṇa or "sitting at his feet" and listening with faith and devotion to his teachings.

The essence of the Guru's instruction is the Mahāvākya तत्त्वमसि 'that thou art', which inculcates the identity of Jīva and Brahman, and as the result of śravaṇa, the disciple gains the firm conviction that the aim of all the Vedāntic texts is such identity or the attainment of the state 'where fear is not' (abhaya).

This Chakra is known as *Sarvarakshākara* (all-protecting), since like a rakshā (amulet), śravaṇa liberates the disciple from the clutches of the evil spirit of duality, makes him dwell in his own self and protects him for all time from the fear of the spirit taking possession of him again.

स्वरूपावेशरूपके सर्वरक्षाकरे चक्रे । स्वरूपस्य साधकस्य आत्मनः आवेशः स्वरूपावेशः परशिवोऽहमिति मतिः । आवेशो हि लोके ब्रह्मराक्षसोऽहमितिवत् पराहंताप्रथा, तद्रूपके तन्निरूपके । रक्षा नाम सर्वस्मात् भेदप्रपञ्चलक्षणात् परिपन्थिनो रक्षा परशिवाभेदप्रतीतिरूपा ॥

(Yoginīhṛdaya VIII. 157. Com.)

तत्त्वमसीत्युपदेशवाक्यात् 'जीवोऽहं, चतुरोऽहं' इत्याद्या-कारकसर्वाध्यासनिरासोपायेन ब्रह्मैवाहमिति स्वस्वरूपावेशकप्रदं तदेव सर्वरक्षा ॥

The Yoginis of this Chakra are styled *Nigar-bhayoginis*. 'Nigarbha' means the Pratyagātman residing in a very secret spot.

नितरां गर्भे अतिरहस्यस्थले स्थितत्वात् निगर्भः ।

The cave of the heart (guhā) is beyond the five sheaths and it is there that the Pratyagātman shines. The mental modification that tends to disclose this Ātman is therefore known as Nigar-bhayoginī. Or, 'Nigarbha' is Brahman itself which is 'hidden' to the ignorant as it is covered by the mantle of Ājñāna with its two folds of Āvaraṇa and Vikshepa and the state of mind that is asso-ciated with it is Nigarbhayoginī.

नाहं प्रकाशः सर्वस्य योगमायासमावृतः ।
मूढोऽयं नाभिजानाति लोको मामजमव्ययम् ॥

(Bhagavad Gītā VII.25).

The Chakreśvarī is called *Tripuramālinī* as She protects the tripura or tripuṭi.

मातृमानप्रमेयाणां पुराणां परिपोषिणी ॥
त्रिपुरामालिनी ख्याता चक्रेशी सर्वमोहिनी ।

(Yoginīhṛdaya VIII. 158–159).

'Protection' is taking under one's shelter and affording support. The existence of the Ātman is

the support for the appearance of tripuṭī. The undifferentiating outlook is the absence of tripuṭī which causes all the delusions and it cannot be had except by gurūpadeśa.

Prākāmya is the siddhi that removes the impure Avidyā and bestows the knowledge of the unattached Ātman.

विद्याशक्तिविशुद्धिं च सिद्धिं प्राकाम्यसंज्ञिताम् ॥

(Yoginīhṛdayā viii. 159).

It may also be taken to mean that which makes one the recipient of what is most desired. प्रकर्षेण काम्यं प्राकाम्यम्. What is most desired by all is only endless bliss. It can be had only through Ātmajñāna. ज्ञानादेव तु कैवल्यम्.

The *Sarvamahāṅkuśāmudrā* indicates the one-pointedness of the mind, which is an important auxiliary to śravaṇa. It is worthy of note that the following Śāntimantra (peace-chant) suggests this mudrā:—

वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्संदधामि ।

The *Āvaraṇadevatās* of this Chakra are the benefits accruing from śravaṇa as detailed below:—

1. Sarvajñā — Akhaṇḍajñāna.
2. Sarvaśakti — All-pervasive feeling "I am all".

3. Sarvaiśvaryapradā	Acquisition of the characteristics of Īś-vara e.g., eternity, purity, wisdom etc.
4. Sarvajñānamayī	Being all Jñāna.
5. Sarvavyādhivināśinī	Getting over all ills.
6. Sarvādhārasvarūpā	Recognition of the existence of Ātman in all.
7. Sarvapāpaharā	Liberation from all sins.
8. Sarvānandamayī	Being all bliss.
9. Sarvarakshāsvarūpiṇī	State of non-duality, removing all differentiation.
10. Sarvepsitaphalapradā	Attainment of Moksha.

In the fourth, fifth and sixth Āvaraṇas, the Asatvāpādakāvaraṇa part of Ajñāna i.e., the notion that Brahman does not exist, is removed by Parokshajñāna or intellectual recognition.

Seventh Āvaraṇa—Ashṭakoṇa (౭౭-౭౮)

An uttamādhikāri, whose mind is free from obstacles to the direct realisation of Brahman, is able to feel "I am Brahman" the moment the Guru instructs him in the Mahāvākya. In the case of others, however, the two defects of Asambhāvanā

or Saṁśaya (doubt) and Viparītabhāvanā (mis-comprehension) stand in the way of such an immediate realisation. These are the effects of the Abhānāpādakāvaraṇa part of Ajñāna or the notion that Brahman, though existing, is not perceived. Of these, the former i.e., Saṁśaya is got over by manana. Manana is the cogitation by means of reasoning, discussion etc., on the purport of the Mahāvākyas as learnt from the Guru.

अपरोक्षज्ञानप्रतिबन्धकाभानावरणकार्यभूतासंभावनानि – वृत्त्यर्थं मननं कर्तव्यम् ।

This Āvaraṇa accordingly represents manana.

It is only in this Āvaraṇa that the special feature of Śrī Vidyā is brought out. Śrī Vidyā is Āhaṅgrahopāsanā and is of the essence of manana, nididhyāsana and samādhi. If even after the initiation into the Mahāvākya by the Guru, the disciple is not able to realise Brahman, the only inference is that doubts and counter-ideas obsess him. It is the accepted truth of the Śāstras that these obsessions occur only to Akṛtopāsakas i.e., those who have not duly performed upāsanā. The removal of Abhānāpādakāvaraṇa which thus impedes direct realisation is the supreme end of Śrī Vidyā upāsana and it is the opinion of Śrī Gauḍapādāchārya that such Akṛtopāsakas should take to Śrī Vidyā for the attainment of direct realisation.

This idea of his is obtained from the opening sūtra of his Śrī Vidyā Mantraratnasūtras, as already explained on pp.20-21.

As this Āvaraṇa is designed to root out Saṁśaya, it is necessary to know the nature of such saṁśaya. Saṁśaya is existence in the mind of several conflicting ideas about a given topic.

एकाधिकरणे परस्परविरुद्धनानाधर्मज्ञानमेव संशयः ।

This is of two kinds—Pramāṇagatasaṁśaya and Prameyagatasaṁśaya. Pramāṇagatasaṁśaya is the doubt whether all the Vedantic texts are authoritative or not with reference to the secondless Śiva. Prameyagatasaṁśaya is of two kinds:—Ātmaprameyasaṁśaya and Anātmaprameyasaṁśaya. Of these, the latter is of countless varieties and a description of them is not of any use.

Ātmaprameyasaṁśaya is also of various kinds as indicated below :—

A—Regarding Ātman as not distinct from Brahman :

(1) Is Ātman different or not different from Brahman ?

(2) If it is not different, is it always so or only in Moksha ?

(3) If it is always not different, is it possessed of Ānanda etc., or devoid of them ?

(4) Although it is possessed of Ānanda etc., are they qualities or do they inhere in it or form its śaktis? and so on.

B–Regarding Ātman itself:

(1) Is Ātman different from bodies etc. or not?

(2) If it is different, is it microscopic, infinite or of medium size?

(3) If infinite, is it a doer or non-doer?

(4) If a non-doer, is it one or many with mutual differences? and so on.

C—Regarding Īśvara:

(1) Is Īśvara an embodied Being living in Kailāsa or Vaikuṇṭha, or not?

(2) Although infinite and without a body, does He stand in need of atoms and the like for the creation of the universe or does He create it by His mere will?

(3) Although not in need of anything for creation, is He only a creator pure and simple, or is He both efficient and material cause?

(4) Although both efficient and material cause, is He the bestower of the fruits of the actions of Jīvas or not?

(5) Although the bestower of the fruits, is He tainted with the blemishes of injustice etc., or free from such faults? etc., etc.

By the samanvaya or harmonisation of all Vedāntic texts, the Pramāṇagatasaṁśaya disappears and by the knowledge of their non-incongruity, the Prameyagatasaṁśaya vanishes. Therefore this seventh Āvaraṇa, which wipes out all Saṁśaya, is suggestive of the investigation of the entire Vedāntaśāstra.

This Chakra is known as *Sarvarogahara* (*i.e.*, curer of all disease) as it radically cures the disease of saṁsāra by dispelling all doubts in regard to the direct realisation of Śiva.

अनित्याशुचिक्लेशरूपसंसारो रोगः । तस्य हरणे प्रभावशालीति सर्वरोगहरचक्रम् ।

The Yoginīs of this Chakra are known as *Rahasyayoginīs*. They represent the self-luminous undivided knowledge which is ultimately responsible for getting rid of saṁsāra caused by the pursuit of duality.

रहस्ययोगिनीर्देवि संसारदलनोज्ज्वले ।
सर्वरोगहरे चक्रे संस्थिता वीरवन्दिते ॥ (Y.Hr. viii.162).

Tripurāsiddhā, the Chakreśvarī of this Āvaraṇa, stands for the contemplation of the ever-present Paraśiva, transcending all doubts that arise out of the tripuṭi.

मानमातृमेयरूपाणां त्रिपुराणामुत्तीर्णपरमशिवलक्षणां सिद्धिं ध्यायेत । (Yoginīhṛdaya VIII.164, Com).

Bhuktisiddhi is the getting rid of the mutual differences between ahantā and idantā and bringing about a unity between them according to the Brahmasūtra "अत्ता चराचरग्रहणात्".

शुद्धविद्याविशुद्धिं च भुक्तिसिद्धिं महेश्वरि ।

"अहंतेदन्तयोरैक्यमिति विद्या निगद्यते" इति परापञ्चाशिकोक्तरीत्या शिवाद्वैतप्रथालक्षणायाः शुद्धविद्याया विशुद्धिः । "ज्ञानेन ज्ञेयमालोक्य पश्चात् ज्ञानं परित्यजेत्" इति प्रतिपादितरीत्या ज्ञातृज्ञानज्ञेयविभागशून्यनिर्विकल्पबोधलक्षणपरमाशिवसमावेशस्तद्रूपिणी । अत एव भुक्तिसिद्धिः । "विश्वं शिवादिभूम्यन्तं चमत्काररसाश्रयम्" इत्युक्तरीत्या महाभुक्तिः विश्वविषयिणी स्वसाधकस्य सिध्यति ॥ (Yoginīhṛdaya VIII.164.Com).

Sarvakhecharīmudrā is that modification of the mind which, rid of all doubts, is able to feel the constant Brahmasvarūpa.

The *Āvaraṇadevatās* of this Chakra are the modifications of the mind in the process of manana. They are of the form of Śruti texts as described below :—

	Those Vedic texts
1. Vaśinī :	That establish that the whole world is Brahman which is not different frem Ātman.
2. Kāmeśvarī :	That define Brahman which is not different from Ātman.

	Those Vedic texts
3. Modinī :	That declare the result of a knowledge of the Ātman which is not different from Brahman.
4. Vimalā :	That help to get over the superimposition of Ajñāna and recognise the underlying Chit.
5. Aruṇā :	That declare the identity of Jīva and Brahman.
6. Jayinī :	That teach the undivided oneness of reality.
7. Sarveśvarī :	That treat of Jīvanmukti.
8. Kaulinī	That treat of Videhamukti.

The above eight Saktis are the Vāgdevatās, who represent all the Śāstras that go to make up the śabdapramāṇa. They are of the form also of mātṛkās.

Āyudhārchana. (৩২)

The Paddhati prescribes the worship of the four Āyudhas or weapons of Kāmeśvara and Kāmeśvarī, namely, bāṇa, dhanus, pāśa and aṅkuśa, in the west, north, east, and south respectively of the eighth Avaraṇa and between it and the seventh Āvaraṇa.

As the worship of these Āyudhas is to be performed after that of the seventh Chakra representing manana and before that of the eighth Chakra representing nididhyāsana, it is apparent that the Āyudhas should signify the results of manana and the aids to nididhyāsana. It has been pointed out above that as a consequence of manana, all doubts disappear. The mind, thus purified, begins to introspect and becomes fit for the direct realisation of the Ātman.

विशुद्धबुद्धेः परमात्मवेदनं तेनैव संसारसमूलनाशः ॥

(Vivekachūḍāmaṇi 150).

The significance of the Āyudhas is given thus in the Lalitā Sahasranāma:—the kodaṇḍa is the mind, the pañchabāṇas are the five subtle elements, pāśa is desire and aṅkuśa is hatred.

मनोरूपेक्षुकोदण्डा पञ्चतन्मात्रसायका ।

रागस्वरूपपाशाढ्या क्रोधाकाराङ्कुशोज्ज्वला ॥

If it should be asked how these are useful in the realisation of the Ātman, the answer is as follows:—The five subtle elements stand for the five Jñānendriyas. If these are properly controlled and made to merge in the mind, it can be prevented from looking outwardly and turned inwards. It can then be made to develop an intense interest in the realisation of the Ātman and an utter dislike

for the objective world. What doubt is there then that these Āyudhas which represent the state of such a mind, are aids to Ātmajñāna?

Another explanation is also possible. The four Āyudhas may be said to be the removers of laya, vikshepa, kashāya and rasāsvāda, the four obstacles in the way to nididhyāsana and samādhi. Thus:—

1. Pāśa removes the obstacle kashāya or confusion. The intense desire to realise Ātman at any cost is pāśa. By this, ideas of anātman which constitute kashāya are ruled out.

2. Aṅkuśa removes the obstacle laya or sleep. Aṅkuśa is a dislike for the anātman which is made up of names and forms.

3. Dhanus removes vikshepa or perturbation. Dhanus is the pure mind turned inwards. As there is no external activity to the pure mind, imaginations that make up vikshepa do not arise.

4. Pañchabāṇas remove the obstacle rasāsvāda or infatuation. Pañchabāṇas stand for Jitendriyatva. The five Jñānendriyas when they are turned away from their vishayas, sabda etc., merge in the mind and there is no scope for rasāsvāda.

Thus the worship of the Āyudhas removes the obstacles to, and prepares the way for, nididhyāsana which is represented by the eighth Āvaraṇa.

Eighth Āvaraṇa—Trikoṇa (७९-८१)

Nididhyāsana should be performed to obtain the realisation of the identity with Paramātman with the help of the knowledge assured by manana.

मननोदितविज्ञानात् परमात्मैक्यसिद्धये ।
निदिध्यासनरूपं हि विहितं तदुपासनम् ॥

(Tatvasārāyaṇa—Upāsanā Kāṇḍa)

Hence it can be safely inferred that nididhyāsana is what this Āvaraṇa stands for. By *nididhyāsana*, the misconception "I do not perceive Śiva" which is the effect of Abhānāpādakāvaraṇa, goes away.

"कृतश्रवणमननस्य अपरोक्षात्मज्ञानप्रतिबन्धकाभानावृतिरूपविपरीतभावनानिवृत्त्यर्थं निदिध्यासा कर्तव्या."

Nididhyāsana is the eradication of those modifications of the mind directed towards the objective world and the propagation of those towards the Atman. It is the fixing of the mind full of śuddha satva steadily on the Atman as finally settled by manana. As samādhi is but the final stage of nididhyāsanā, wise men consider it as included in nididhyāsana itself without treating it as a separate aid. The Śāstras declare that the experience अयमात्मा ब्रह्म which is associated with the śuddha tripuṭī suggests nididhyāsana and the

experience अहं ब्रह्मास्मि which is associated with a face-to-face realisation suggests the savikalpa-samādhi. Nirvikalpasamādhi is that state where triputi is entirely absent.

In nididhyāsana the Ātmākāra vṛtti is brought about by an effort. It is likened to the forced bend of the branch of a tree that lasts only as long as the hands keep a hold on it; when the effort to hold it is removed, the bend disappears and the branch resumes its original shape. So too in nididhyāsana when the effort to retain the Ātmākāra vṛtti ceases, there is an instant return to anātmākāravṛttis. Just as by repeated bending the branch retains the bend permanently, so also after repeated practice of nididhyāsana the mind ceases to spring back to the repugnant anātmākāra ideas and remains ever as Ātmākāra. What the Brahmasūtras mention in the following two sūtras (IV. i. 1, 12) deserves to be noted in this connection.

आवृत्तिरसकृदुपदेशात् । आप्रायणात् तत्रापि हि दृष्टम् ।

If nididhyāsana should be successful, Vāsanākshaya, Manonāśa and Tatvajñāna should be acquired simultaneously. This is the conclusion of the Śāstras.

वासनाक्षयविज्ञानमनोनाशा महामते ।
समकालं चिराभ्यस्ता भवन्ति फलदा इमे ॥

(Annapūrṇā Upd.)

Without Vāsanākshaya, Manonāśa does not accrue. Without Manonāśa, Tatvajñana does not arise and without Tatvajñāna, Vāsanākshaya does not show its appearance. As these three are thus inter-dependent, they should all be practised simultaneously. By such a practice a direct realisation of the identity of Brahman and Ātman arises immediately. Some Śāstras however declare Śānti, Santosha and Vichāra to be the chief aids to a direct realisation. Some great men likewise hold that Vairāgya, Uparati and Bodha are essential. Being calculated to produce the same result—direct realisation, these three sets are to be considered identical in sense though differing verbally.

As Jīvabrahmaikya or the identity of Jīva and Brahman, which can be aptly called 'Sarvasiddhi,' is realised in this Chakra, it goes by the name of *Sarvasiddhiprada* Chakra.

It is also appropriate that the Chitśakti that has this Chakra as its super-imposition should be called *Atirahasyayoginis* as it is associated with the pure Ātmākāra vṛtti which is the most superfine modification of the mind.

The state of mind associated with nididhyāsana transcends the sthūla, sūkshma and kāraṇa śarīras and can fitly be called the turīya or fourth state, in which subsists the śuddhasātvic feeling of

all-embracing oneness. The Chitśakti whereon it is super-imposed is known as *Tripurāmbā* (i.e., mother of the three puras) Chakreśvarī.

वामादीनां पुराणां तु जननी त्रिपुराम्बिका ।

(Yoginīhṛdaya. viii. 170)

The firm conviction that before the creation of the universe made up of the Jagat, Jīva and Para, there was only the Chitśakti which is pure existence (सदेव सोम्येदमग्र आसीत्) and that it is only by its will that this universe came into being, arises only in the state of nididhyāsana where all thoughts of anātman are entirely absent. Therefore it is that *Ichchā* (i. e., will) *siddhi* and *Sarvabīja* (i e source of all) *mudrā* are said to pervade this Chakra.

Of the four *Āvaraṇadevatās* of this Chakra, Mahākāmeśvarī represents Vāsanākshaya or extinction of latent impressions; Mahāvajreśvarī, Manonāśa or dissolution of mind; Mahābhagamālinī, Tatvajñāna or knowledge of reality; and Mahātripurasundarī, Brahmātmaikya-aparokshajñāna or the direct realisation of the identity of Ātman and Brāhman. Though Mahātripurasundarī is the Chakreśvarī of the ninth Āvaraṇa or Bindu, which represents samādhi, She is included in the Āvaraṇadevatas of this Chakra as savikalpasamādhi is but the perfection of nididhyāsana, and it is not right

to separate the two; nay, they are inseparable as pointed out by Bhāskararāya.

"अष्टाचक्रा नवद्वारा" इति श्रुतौ विन्दुचक्रस्य त्रिकोणचक्र एवान्तर्भावमभिप्रेत्य चक्राष्टकत्वकथनमिति... ।

(Com. on Yoginīhṛdaya viii. 167)

This Āvaraṇa represents the fourth and fifth of the Jñānabhūmikās, namely, Sattvāpatti and Asaṁsakti. Sattvāpatti is the attainment of the state of Sat or Brahman. Asaṁsakti is absolute freedom from clinging to the body and the objective world. As the result of these, Viparītabhāvanā, which, as stated on p. 184, is the remaining part of Abhānāpādakāvaraṇa, disappears.

With the disappearance of Saṁśaya in the seventh Āvaraṇa and of Viparītabhāvanā in the eighth, the two obstacles to direct realisation being overcome, such realisation is instantaneously made possible.

The Ninth Āvaraṇa—Bindu (८२–८३)

This is the dot in the middle of the Śrī Chakra. The Śāstras declare this as savikalpasamādhi or the fourth state, the Turīyāvasthā contemplated in the Māṇḍūkya text:—

प्रपञ्चोपशमं शान्तं शिवमद्वैतं चतुर्थं मन्यन्ते स आत्मा स विज्ञेयः।

The following Upanishadic texts describe samādhi:—

अहमेव परं ब्रह्म ब्रह्माहमिति संस्थितिः ।
समाधिः स तु विज्ञेयः सर्ववृत्तिनिरोधकः ॥
निर्विकारतया वृत्त्या ब्रह्माकारतया पुनः ।
वृत्तिविस्मरणं सम्यक्समाधिरभिधीयते ॥
यत्समत्वं तयोरत्र जीवात्मपरमात्मनोः ।
समस्तनष्टसंकल्पः समाधिरभिधीयते ॥
ब्रह्माकारमनोवृत्तिप्रवाहोऽहंकृतिं विना ।
संप्रज्ञातसमाधिः स्याद्ध्यानाभ्यासप्रकर्षतः ॥

"I am verily Brahman; Brahman is myself"—such direct realisation, free from all doubts and misapprehensions, is known as samādhi and it alone will exterminate all modifications of the mind. (Triśikhibrāhmaṇa Upd.)

That state is known as samādhi where the pure mind, unruffled like the waveless ocean, by virtue of the ripeness of nididhyāsana becomes steadied in Brahman, entirely oblivious of all anātmavṛttis. (Tejobindu Upd.)

When the mind loses all its power of free imagination and when all ideations have ceased, the identity of Jīva and Brahman will be manifest. Samādhi is the direct realisation of this identity. (Saubhāgyalakshmī Upd.)

When by virtue of the intensity of the practice of nididhyāsana, the super-imposed ahaṅkāra vanishes, the mind becomes purely sātvic, and there is a steady flow of the feeling of Ātmic consciousness. This is known as samprajñāta (or savikalpa) samādhi.

This state of savikalpasamādhi is what the Binduchakra stands for. In this Chakra, Kāmeśvara and Kāmeśvarī reside. Kāmeśvara is the attributeless Brahman suggested by तत् and Kāmeśvarī is the Kūṭastha, the witness-consciousness, suggested by त्वं, of the Mahāvākya.

स्वसंवित्त्रिपुरादेवी लौहित्यं तद्विमर्शनम् ।

(Nityāshoḍaśikārṇava V. 41)

This Chakra, known as *Sarvānandamaya*, stands for the synthesis of all Ānandas or Paramānanda referred to in the following Upanishadic texts:—

आनन्दो ब्रह्मेति व्यजानात् ।

एतस्यैवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति ।

That is the reason why the Paddhati says बिन्द्वभिन्नपरब्रह्मात्मके बिन्दुचक्रे. The following quotation is also worthy of note here:—

वेदकवेद्ययोरहंतेदंतयोः शक्तिशिवयोरभेदैक्यविमर्शभूमिरेव बिन्दुचक्रमिति ज्ञेयम् ।

This is the Kāmakalā and as it is beyond the reach of word and thought, the yoginī of this

Chakra is known as *Parāparātirahasya* (i.e., very very secret) *yoginī.*

Just as the super-imposed world of duality appears with its three bodies known as sthūla, sūkshma and kāraṇa, so also the Vidyāprapañcha meant for the refutation of the super-imposition has a threefold embodiment—vidyāsthūla, vidyāsūkshma and vidyāmahākāraṇa śarīras. These are in order manana, nididhyāsana and savikalpasamādhi, represented by the seventh, eighth and ninth Āvaraṇas respectively. These three are therefore known as Vidyātripurachakras.

It is significant that while the Chakreśvarī of the third Āvaraṇa which represents the sushupti state or the Avidyākāraṇa śarīra is styled simply Tripurasundarī, the Chakreśvarī of the ninth Āvaraṇa or the Bindu which represents savikalpasamādhi or the Vidyāmahākāraṇa śarīra is known as *Mahātripurasundarī.* This distinction alone is sufficient to justify all that is mentioned in these pages about the metaphysical aspect of the Śrī Chakra, the underlying philosophy of the worship of the Āvaraṇas and the real significance of the Āvaraṇadevatas.

The *Āvaraṇadevatā* of this Chakra is only one—the Paradevatā Herself who is satchidānanda Parāhantā. Śrutis like नान्यत्किंचन मिषत् and नेह नानास्ति किंचन are worth noting here.

Prāptisiddhi is so called as it leads to the attainment of Brahman which is without attributes and beyond the turīya state.

तुरीयातीतपदपरशिवविश्रान्तिलक्षणां सिद्धिं प्रापयति ददातीति प्राप्तिसिद्धिः ॥

The *Sarvayonimudrā* represents that state where Brahmānanda is felt as a result of the coalescence of Śiva and Śakti or the identity of Jīva and Brahman.

As the Bindu is not in any way connected with trikoṇa but stands detached, there seems to be sufficient reason to maintain that it represents only the samādhi known as Asparśayoga or touchless Yoga mentioned in the Māṇḍūkya-Kārikā.

Turīyavidyā. (८२-८३ Footnote)

This represents the identity of Jīva and Brahman or the coalescence of Śiva and Śakti which is experienced in savikalpasamādhi or turīyāvasthā. It is what is also known as Mahāpūrti Vidyā in Śāstras. This is the *ne plus ultra* of Śri Vidyā and is the state where even the all-pervading Vimarśa śakti merges into the Mahāprakāśa or the Supreme Effulgence.

The realisation of non-duality is *Sarvānandamayachakra.* This is also the Mahoḍyāṇapīṭha.

ततः पूर्वापरे व्योम्नि द्वादशान्तेऽच्युतात्मके ।
ओड्याणपीठे निर्द्वन्द्वे निरालम्बे निरञ्जने ॥

(Yogaśikhopanishad).

This Turīyavidyā represents what is at the background of the turīyātīta (= beyond the fourth) state. It is the śāntyatītakalā or the kalā beyond śānti. It is Parabrahman which is the coalescence of Prakāśa and Vimarśa. It is Moksha, the highest form of Amṛta. It is the supreme matchless state which transcends and controls all mantras, all pīṭhas or states of the mind, all yogas, all speech, all siddhis and all Vīras or Jñānis. It is also known as "sāpekshika nirvikalpa samādhi."

The *Sarvakāmasiddhi* and the *Sarvatrikhaṇḍa-mudrā* pervade this Chakra. Sarvakāmasiddhi is that state where even the desire for the realisation of the identity of Atman and Brahman is absent. Sarvatrikhaṇḍamudrā represents that state where the tripartite world (p. 106) appears in the part-less self as a burnt cloth (the outline whereof is still visible in the charred remains) or a picture on a cinema screen. This suggests the state of a Jīvan-mukta. Here the Āvaraṇa portion of Ajñāna with its two aspects of asatvāpādakāvaraṇa and abhānā-pādakāvaraṇa has been removed by Jñāna and Vikshepa alone remains. The illusory appearance of water in a desert continues by virtue of Bādhi-

tānuvṛtti (i.e., continuance in spite of refutation) even after one knows full well that there is and can be no water there. As long as the Sun's rays, sandy waste land and the eyes continue to exist, the appearance of the mirage at midday is inevitable. This is known as sopādhikabhrānti. The appearance of the world to a Jīvanmukta is of this kind. As long as he has a body, the world will continue to appear to him. But he will not come to grief by this sensing of the world, because he does not re-act to the sensing. Nor does it entail a re-birth in his case. Grain that has been fried will only appease hunger but will not sprout when it is sown. The enjoyment of a Jīvanmukta is of a similar nature.

Thus the worship of the ninth Āvaraṇa represents savikalpasamādhi and the state of a Jīvanmukta.

(ii) Pañchapañchikā Pūjā. (८४-८९)

The Paddhati says that above the Binduchakra the upāsaka should imagine five stools piled one over the other in the form of a throne and that in each of them, five deities should be worshipped. What these stand for is not however mentioned in any of the treatises dealing with vāsanās. Therefore relying solely on the lotus feet of the Guru, an attempt is made here to suggest their significance.

It is already stated that the Binduchakra represents savikalpasamādhi and as these five stools are said to be above the Binduchakra, it may safely be guessed that there should be five stages between savikalpasamādhi and nirvikalpasamādhi or sahajasthiti. Five such stages have been mentioned and explained at much length in the Tamil work on self-realisation "Svānubhūtirasāyana" of Kodaganallur Sundarasvāmi, the great Brahmanishṭha who flourished in South India in the last century (1831-1878).

These five stages are in order Sāmya, Laya, Vināśa, Atyantābhāva and Aikya.

(a) *Sāmya* is that state where the Jīvopādhi (अहं) merges in the Akhaṇḍabrahmopādhi (ब्रह्म) like water in milk, exhibiting only a semblance of the śuddha-sūkshma-tripuṭi. At Triveṇi in Prayāg, although the dark waters of the Jumna and the crystal waters of the Ganges have united, the stream keeps on the dark colour for some distance; so it is in this samādhi.

(b) *Laya* is that state where even the śuddha-sūkshmatripuṭi is merged and one entity alone remains.

(c) *Vināśa* is that state where the Akhaṇḍākāra-vṛtti or the Akhaṇḍopādhi disappears absolutely.

Nivṛtti (disappearance) is of two kinds:—layanivṛtti and nāśanivṛtti. e.g. the disappearance

of the world in deep sleep and in the turīya state respectively. In (b) above, there is only layanivṛtti of the Akhaṇḍopādhi, while here there is its nāśanivṛtti.

(d) *Atyantābhāva* is that state wherein there is the realisation of the non-existence at any time of differences in consciousness as the Jīva consciousness, Brahman consciousness or Akhaṇḍa or all-pervading consciousness, apart from svabhāva sthiti (natural condition), such differences being only contingent, not absolute.

(e) *Aikya*. Some books on practical realisation call this also Atītodita (inexpressible) or Anāmākhya (nameless); for it will not be right to call it even as Bodhātīta. It is difficult even to conceive of this and still more to describe it as such and such.

The above is one way of explaining the Pañchapañchikas. These can, it seems, also be explained differently as follows:—

The first pañchikā—Bāhyadṛśyānuviddha samādhi.
The second ,, —Bāhyaśabdānuviddha ,,
The third ,, —Āntaradṛśyānuviddha ,,
The fourth ,, —Āntaraśabdānuviddha ,,
The fifth ,, —Nirvikalpa samādhi.

समाधिं सर्वदा कुर्याद्धृदये वाऽथवा बहिः ।
सविकल्पो निर्विकल्पः समाधिर्द्विविधो हृदि ॥

दृश्यशब्दानुभेदेन सविकल्पः पुनर्द्विधा ।
कामाद्याश्चित्तगा दृश्यास्तत्साक्षित्वेन चेतनम् ॥
ध्यायेद्दृश्यानुविद्धोऽयं समाधिः सविकल्पकः ।
असंगः सच्चिदानन्दः स्वप्रभो द्वैतवर्जितः ॥
अस्मीति शब्दविद्धोऽयं समाधिः सविकल्पकः ।
स्वानुभूतिरसावेशाद्दृश्यशब्दाद्यपेक्षितुः ॥
निर्विकल्पः समाधिः स्यान्निवातस्थितदीपवत् ।

(Sarasvatīrahasyopanishad)

(iii) Shaḍdarśana Vidyā. (८९-९०)

The Shaḍdarśanavidyā is the knowledge that it is the Chitśakti which is not different from Brahman that stands as the deity at the background of each of the six schools, namely, Bauddha, Vaidika, Śaiva, Saura, Vaishṇava and Śākta and bestows grace on the respective upāsakas.

(iv) The Shaḍādhāra pūjā. (९०)

The Śāstras call the Chitśakti that is behind the six chakras in the body—Mūlādhāra, Svādhishṭhāna, Maṇipūra, Anāhata, Viśuddhi and Ājñā—by the six names Sākinī, Kākinī, Lākinī, Rākiṇī, Ḍākinī and Hākinī respectively. These different names arise in consequence of the variations in the upādhis. It is these six yoginīs that appear as

Gaṇeśa, Brahmā, Vishṇu, Rudra (Sadāśiva), Jīva and Paramātman. A clear knowledge that all the innumerable devatās are only manifestations of Parāśakti Herself is obtained by this worship.

(v) Āmnāyasamashṭi pūjā. (९१-९२)

The word "Āmnāya" means Veda. The four Āmnāyas—Pūrva, Dakshiṇa, Paśchima and Uttara—are respectively the Ṛk, Yajus, Atharvaṇa and Sāma Vedas.

ऋचां प्राची महती दिगुच्यते दक्षिणामाहुर्यजुषां मनीषिणः ।
अथर्वणामङ्गिरसां प्रतीची साम्नामुदीची महती दिगुच्यते ॥

The Ūrdhvāmnāya is the vāchyārtha or the verbal sense of the Upanishads and the Anuttarāmnāya, their lakshyārtha or implied sense. This idea finds expression in the Āmnāyarahasya and Āmnāyasārasaṅgraha.

The ultimate purport of the Āmnāyapūjā is the firm conviction that the Chitśakti which is the lakshyārtha of अहं and which is not different from Brahman, is the supreme goal of the Vedas with their three Kāṇḍas—Karma, Upāsanā and Jñāna.

Seven crores of Mahāmantras are contained in these six Āmnāyas. It is very necessary to know that all these mantras only describe the Chitśakti which is not different from Brahman.

Daṇḍanāthādi Nāmâvalyarchana. (९३-९४)

This item comprises the lists of names of Daṇḍanāthā, Mantriṇī and Lalitāmbā. These lists are given in the Lalitopākhyāna.

Mahāvārāhi or Daṇḍanāthā (the commander of the army) is the Ahaṁkāra tatva of Śrī Lalitā Mahātripurasundarī, the Paradevatā, who is the synthesis of the verbal sense of अहं. Mantriṇī or Śyāmalā is the Buddhitatva and Lalitāmba is the Paradevatā Herself.

Śaṅkarāraṇya in his commentary on the Gauḍapāda sūtras says that the śakti of Parabrahman known as Chitśakti created this world—men, devaṭās and other beings—and that with a view to bless them, to give the purushārthas to devotees and to kill Bhaṇḍāsura (who is Ajñāna), it not only took the form of the Devī but also assumed the forms of various śaktis to establish Dharma.

Sahasranāma and Triśatī.
(९४, १३३-१५९, १६५-१७२)

It is necessary to learn the philosophical import of these names and contemplating thereon, to do nididhyāsana. It has already been mentioned under Pūjā saṅketa (p. 16) that pūjā is in fact the realisation of the identity of Brahman and Ātman. Therefore the worship with these names is really

nididhyāsana and samādhi. The one thousand names beginning with श्रीमाता and ending with श्रीललिताम्बिका and the three hundred names beginning with ककाररूपा and ending with ह्रींकारपरसौख्यदा when put in the dative case with नमः at the end are Mahāmantras. This idea should find a firm hold in the upāsaka's mind.

(vi) Dhūpa, Dīpa, Naivedya etc. (९४-१०२)

In dealing with the sixty-four upachāras (p-147), the significance of the above three items has been mentioned in a way. Explanation thereof is attempted here from a different standpoint.

Dhūpa is the uniting with Ātman which is the same as Brahman, all the objects of sense, śabda, sparśa etc., by the power of the one-pointed mind.

समस्तविषयाणां मनसः स्थैर्येण सर्वदा स्वीकरणं धूपः ।

(Bhāvanopanishad).

By throwing benzoin etc., into embers free from smoke, a sweet-smelling gas is produced. This is Dhūpa. That part of the benzoin or other material which has the pleasant smell is separated when it is thrown into the embers. In a similar way by sacrificing śabda, sparśa etc., in the Chidagni which is no other than the Ātman not different from Brahman, the aroma of the greatness of Jñānayoga is felt. Just as the fragrance of a

flowering tree is diffused for miles around, so also the greatness of holy Jñānis is felt throughout the fourteen worlds.

यथा वृक्षस्य संपुष्पितस्य दूराद्गन्धो वाति एवं पुण्यस्य कर्मणो दूराद्गन्धो वाति । (Nārāyaṇopanishad.)

Dīpa is Vṛttijñāna or the Jñāna roused by that modification of the mind which unites the Ātman with the ever self-effulgent Brahman. Without this Vṛttijñāna, the darkness of Ajñāna pervading inside and out will not disappear. Just as light is the enemy of darkness, so also Vṛttijñāna is the enemy of Ajñāna. This is also known as Akhaṇḍākāravṛtti.

सुप्रकाशो महादीपः सर्वत्र तिमिरापहः ।
सबाह्याभ्यन्तरज्योतिर्दीपोऽयं प्रतिगृह्यताम् ॥

Naivedya:—To lose sight of the gross aspect of the jalabhāga or the watery part of the body made up of the five bhūtas by a knowledge of its unreality and to look upon the Satchidānanda aspect of it is the philosophy behind naivedya. (*vide* p. 19). Here in the word 'body' should be included also the bhoktā, bhogya and bhoga. The Paddhati says that the naivedya should be offered to the Paradevatā with a feeling of tādātmya. नैवेद्यजातं तादात्म्येन समर्पयेत्. Tādātmya is 'imaginary difference and real non-difference.' Ignoring the imaginary differences of name and form super-

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imposed and recognising the real sat-chit-ānanda is the attainment of tādātmya.

For the elimination above spoken of, certain saṁskāras or purificatory acts have been laid down in the Paddhati. They are:—

I. Nirīkshaṇa or looking at the naivedya uttering the Mūlamantra. By so looking, the Chetana that is the background of the visible object in front and the Chetana of the pramātā or the person looking unite and a knowledge of the prameya, the articles of naivedya, is formed. By this nirīkshaṇa the object is transformed into knowledge.

II. Prokshaṇa or sprinkling water:—

(1) Repeating the astramantra. By this the removal of the super-impositions of name and form which are responsible for the differences in the objects offered is suggested.

(2) After sanctifying it with the Amṛtamṛtyuñjaya mantra. What can conquer Mṛtyu or death is only amṛta. This is satya or truth which is irrefutable in the three times—present, past and future. That the naivedya is Sat in essence is evident from the verse quoted in the Paddhati.

चित्पात्रे सद्धविः सौख्यं विविधानेकभक्षणम् ।

The Paddhati prescribes the Chakramudrā in this connection. Brahmajñāna is the Chakra. It is the Akhaṇḍākāravṛtti.

हृदयग्रन्थिरस्तित्वे छेदने ब्रह्मचक्रकम् ।

(3) Doshanirasana or the removal of impurity :—The susceptibility of the articles of naivedya to be seen by the eye, smelt by the nose and tasted by the tongue is their impurity. This is got rid of by drying by the Vāyubīja यं, burning by the Agnibīja रं and wetting by the Amṛtabija वं, by sprinkling drops of the Viśeshārghya and by consecration with the mūlamantra thereafter. The articles are thereby freed from faults and become all Chit.

(4) Consecration by the Kāmadhenu mantra:—What yields all desires is known as Kāmadhenu, and that is the state which desires nothing. This is called Āptakāmatva and is attained only by the Ātmajñāni. आत्मलाभ एव आप्तकामत्वम्. The Kāmadhenu is the Paradevatā Herself and when the articles of naivedya are resolved into unconditioned Chit, they become virtually the Chitśakti or Kāmadhenu. The meaning of the Kāmadhenu mantra—ओं क्रीं कामदुघे अमोघे वरदे विच्चे स्फुर स्फुर श्रीं परश्रीं—is as follows:—"Oh Kāmadhenu, who never fails, who bestows all kinds of boons, and who is Satchidānanda, be pleased to infuse into me all earthly and heavenly endowments, as also Moksha." विच्चे—चित् (chit)+च (sat)+ई (ānanda).

It is thus clear that the idea behind all these samskāras on the naivedya is the conception of it

as vidyāmaya. The next instruction in the Paddhati to place a vessel with some Viśeshārghya by the side of the naivedya is only to strengthen such conception.

Before the articles of naivedya are removed, the Paddhati lays down that bits thereof should be put into the Balipātra for disposal as indicated in Khaṇḍa IX *infra.*

Kuladīpa. (९८)

Kula = tripuṭi (knower, known and knowledge) and Dīpa = Jñāna or Chetana. The appearance of tripuṭi is due to illusory differences super-imposed on the pure Chetana. Tripuṭi is of two kinds:—bāhya or external, and āntara or internal, according as it relates to the gross or the subtle world. Both are the outcome of Avidyā and are in consequence impure.

अन्तस्तेजो बहिस्तेज एकीकृत्यामितप्रभम् ।
त्रिधा दीपं परिभ्राम्य कुलदीपं निवेदये ॥

The above verse recited in offering the Kuladīpa means:—"Uniting the Jñana at the background of the āntaratripuṭi with that at the background of the bāhyatripuṭi, and revolving the dīpa of immeasureable brilliance thrice, I offer this Kuladīpa." The identification of the two tripuṭis is possible only by looking at their substratum. By such identification, a luminosity far beyond all measure and incapabel

of division is recognised. The upāsaka should contemplate on this unbroken brilliance thrice and in the end dedicate even this contemplation, which is virtually Akhaṇḍākāravṛtti, to the Mahāprakāśa or Supreme Effulgence, *i.e.*, merge it therein. It should be understood that the first contemplation is to get over the impure bāhyatripuṭi, the next to eliminate the impure āntaratripuṭi and the last to remove even the pure tripuṭi.

Karpūranīrājana. (११)

Nīrājana means illuminating the Paradevatā who is not different from the Ātman by the bright flame of camphor. That there is no other radiance that can illuminate the self-effulgent Chitśakti is an accepted conclusion.

न तत्र सूर्यो भाति न चन्द्रतारकं
नेमा विद्युतो भान्ति कुतोऽयमग्निः ।
तमेव भान्तमनुभाति सर्वं
तस्य भासा सर्वमिदं विभाति ॥ (Muṇḍaka ii.10)

न तद्भासयते सूर्यो न शशाङ्को न पावकः । (Gītā xv. 6)

Illumination of the Chitśakti therefore means only the removal of the veil of Avidyā or Māyā thereon and such removal of Avidyā can be effected only by Vidyā. The flame of camphor accordingly represents only Akhaṇḍākārajñāna. Just as the lighted camphor loses itself entirely in the flame

leaving no remnant behind, so also the variegated world of names and forms disappears with its root-cause when the light of Akhaṇḍākāravṛtti is applied to it.

Mantrapushpa. (११)

Mantrapushpa or consecrated pushpāñjali is the offering of a handful of flowers, which are of the form of mantras, to the Paradevatā. Mantra means "that which liberates from the ocean of sorrow those who meditate on it." मननात् त्रायत इति. It is only the Mahāvākya inculcating the identity of Jīva and Brahman that can effect such liberation. Likening Brahmavidyā to a tree, the Ātmagocharavṛttis form its flowers and the direct realisation of the identity of Ātman and Brahman, their fruit. Pushpāñjali accordingly connotes continuous Akhaṇḍākāravṛtti. It should be clearly understood that the purpose of the vṛtti is merely the removal of the veil of Ajñāna, when the self-luminous Brahman reveals itself. This will be evident for instance from the following verse included in the collection of nine in the Paddhati

निरावरणसंविदुद्गमपरास्तभेदोल्लस-
त्पदास्पदचिदेकतावरशरीरिणि स्वैरिणि ।
रसायनतरङ्गिणीरुचितरङ्गसंचारिणि
प्रकामपरिपूरणि प्रसृत एष पुष्पाञ्जलिः ॥

"To you who are the pure samvit unobscured by Avidyā, who are Chit revealing itself on the extinction of all sense of differentiation, who shine in your own greatness, who are moving on the waves in the ocean of Brahmānanda and who bestow Moksha, the synthesis of all desires, I humbly offer this Pushpāñjali."

Resumé OF KHAṆḌA VI.

Topic.	Vāsanā.
Āvaraṇas	*Vide* tabular statement.
Pañchapañchikā	Sāmya etc. samādhis or Āntaradṛśyānuviddha etc. samādhis.
Shaḍdarśanavidyā	Chitśakti at the background of all the six darśanas.
Shaḍādhāra pūjā	Knowledge that all devatās are only manifestations of Parāśakti.

Topic.	Vāsanā.
Shaḍāmnāya pūjā	Knowledge that Chitśakti is the supreme goal of all the Vedas.
Daṇḍanāthā or Mahāvārāhī	Ahaṅkāratatva of the Paradevatā.
Mantriṇī or Śyāmalā	Buddhitatva of the Paradevatā.
Sahasranāma etc. archana	Nididhyāsana and samādhi.
Dhūpa	Sacrificing objects of sense in the fire of Chit.
Dīpa	Vṛttijñāna.
Naivedya	Casting off ideas of name and form looking upon the Satchitānanda.
Kuladīpa	Merging even the akhaṇḍākāravṛtti in the Supreme Effulgence.
Karpūranīrājana	Disappearance of the world of name and form in Chit.
Mantrapushpa	Continuous akhaṇḍākāravṛtti.

KHAṆḌA VII

Kāmakalādhyāna (१०२-१०४).

This Khaṇḍa treats exclusively of Kāmakalā and its contemplation. Kāmakalā is the sāmarasya of Śiva and Śakti, or what is known in the Vedanta as Jīvabrahmaikya. It is represented in two forms and its contemplation is likewise twofold.

Two forms of Kāmakalā :—(1) Kamakalā is indicated by the word of two letters अहं. *cf*. अहमाकाराख्यसिद्धकामकलां.

The following text of Saṅketapaddhati deserves to be noted in this connection.

अहमित्येकमद्वैतं यत्प्रकाशात्मविभ्रमः ।
अकारः सर्ववर्णाग्र्यः प्रकाशः परमः शिवः ॥
हकारोऽन्त्यः कलारूपो विमर्शाख्यः प्रकीर्तितः ।
अनयोः सामरस्यं यत् परस्मिन्नहमि स्फुटम् ॥

It means "अहं is a unique entity without a second. The letter अ, the first in the alphabet, denotes Paraśiva or *Kāma*, the embodiment of Prakāśa and ह, the last letter of the alphabet, Chitśakti or *Kalā*, the embodiment of Vimarśa. The union of the two letters अहं is thus clearly Kāmakalā." The word अहं is also said to stand for

the whole universe and the Ātman in the following Śruti:—

अशिरस्कं हकारान्तमशेषाकारसंस्थितम् ।
अजस्रमुच्चरन्तं स्वं तमात्मानमुपास्महे ॥

(2) For the benefit of the mandādhikāris, however, some Śāstras represent this अहं, the supreme eternal Kāmakalā, by the single syllable ईं. This letter ईं has been declared in the Śrutis as equivalent to the Praṇava. As the Praṇava has four components, so also is ईं made up of four:—rakta, śukla and miśra bindus and samvit (or hārdhakalā).

ईकारोर्ध्वगतो बिन्दुः मुखं भानुरधोगतौ ।
स्तनौ दहनशीतांशू योनिर्हार्धकळा भवेत् ॥

स्वान्तर्गतानन्ताक्षरराशिमहामन्त्रमयी पूर्णाहंतामयी प्रकाशानन्दसारा बिन्दुत्रयसमष्टिभूतदिव्याक्षररूपिणी कामकला नाम महात्रिपुरसुन्दरी परमयोगिभिः महामाहेश्वरैः अनिशमनुस्मर्तव्येति ॥ (Com. on Kāmakalāvilāsa I. 7)

ईकारस्य बिन्दुविसर्गात्मनः शिवशक्त्योः अकारहकारयोः सामरस्यरूपत्वात् । (Manoramā com: on Tantrarāja)

Both the forms of Kāmakalā are indicated in the following two verses of Nityāshoḍaśikārṇava.

तामीकाराक्षरोद्धारां सारात्सारां परात्पराम् ।
प्रणमामि महादेवीं परमानन्दरूपिणीम् ॥
वन्दे तां अहं अक्षय्यां क्षकाराक्षररूपिणीम् । (1, 8, 10).

Two methods of contemplation :— One is sthūla (gross) and the other, sūkshma (refined). The former is described in such verses as these :—

अग्रबिन्दुपरिकल्पिताननां मध्यबिन्दुरचितस्तनद्वयीम् ।
नादबिन्दुरशनागुणास्पदां नौमि ते परशिवे परां कलाम् ॥
मिहिरबिन्दुमुखीं तदधोलसच्छशिहुताशनबिन्दुयुगस्तनीम् ।
सहपरार्धकलारशनास्पदां भजति नित्यमिमां परदेवताम् ॥
मुखं बिन्दुं कृत्वा कुचयुगमधस्तस्य तदधो
हरार्धं ध्यायेद्यो हरमहिषि ते मन्मथकलाम् ।

The miśra, rakta and śukla bindus are to be imagined in ई and they are to be contemplated as the face, the breasts and the yoni respectively and the whole identified with oneself. By such identification, the enjoyment of the highest bliss is assured.

कारणभूतयोः बिन्दुविसर्जनीययोः ऐक्यरूपस्य ईकारस्य स्वात्मत्वेन भावनायां परमानन्दानुभव इति ॥

The sūkshma or refined mode consists in contemplating on the Kámakalā as Ahantā made up of the Prakāśa (अ) and the Vimarśa (ह) considering the entire universe as coming out of, existing in and dissolving in, oneself and oneself as Brahman, as indicated in the Kaivalya Upanishad :

मय्येव सकलं जातं मयि सर्वं प्रतिष्ठितम् ।
मयि सर्वं लयं याति तद्ब्रह्माद्वयमस्म्यहम् ॥

It is this sūkshma mode that deserves to be investigated here. The following are some of the descriptions of it in the Śāstras :—

सर्वदा त्वन्तरानन्दः सर्वतत्त्वौघनिर्भरः ।
शिवश्चिदानन्दघनः परमाक्षरविग्रहः ॥
स्वात्मैव सर्वजन्तूनामेक एव महेश्वरः ।
चित्स्वरूपोऽहमित्येवमखण्डामर्शबृंहितः ॥

(Pratyabhijñā)

नात्र कालः कलाभावो नैकता न च देवता ।
सुनिर्वाणं परं शुद्धं रुद्रवक्त्रं तदुच्यते ॥
शिवशक्तिरिति ख्यातं निर्विकल्पं निरञ्जनम् ।
पश्यातीतं वरारोहे वाङ्मनोतीतमद्भुतम् ॥
अनिष्कळं च सकळं नीरूपं निर्विकल्पकम् ।
निर्द्वन्द्वं परमं तत्त्वं शिवाख्यं परमं पदम् ॥

(Svacchandasaṅgraha)

बैन्दवे परमाकाशे सच्चिदानन्दलक्षणे ।
निष्प्रपञ्चे निराभासे निर्विकल्पे निरामये ॥
अनुत्तरचमत्कारपरामर्शपवित्रिते ।
निरुत्तरमहाशून्ये शून्यशून्यान्तवर्जिते ॥
स्त्रीपुंनपुंसकाख्याभिः कल्पनाभिरकल्पिते ।
आदिमध्यान्तनिर्मुक्ते भावपञ्चकभासिते ॥
सर्वोपमानरहिते प्रकाशानुभवात्मिके ॥

(Amṛtānandayogi)

चतुरण्डमहारत्नमण्डितं विश्वविग्रहम् ।
क्षित्यादिशिवपर्यन्तं व्याप्यावस्थाचतुष्टयम् ॥
पिण्डं विभाव्य तन्मध्ये सर्वातीतघनां पराम् ।
तुर्यातीतां चिदानन्दरससारामनुत्तमाम् ॥
तत्रापि स्वेच्छयोपात्तजागरादिदशां पराम् ।
अशेषसंविदामन्तर्मुखविश्रान्तिरूपिणीम् ॥
अनन्तकोटिचन्द्रार्कसंनिभां षोडशाधिकाम् ।
स्वान्तर्गतैकतापन्नषट्त्रिंशत्तत्वसंचयाम् ॥
सर्वोत्तीर्णां महाबिन्दुरूपामाराधयाम्यहम् ॥

(Chidānandavāsanā)

A scrutiny of these texts cannot fail to lead one to the conclusion that the contemplation of Kāmakalā is only the feeling of पूर्णोऽहं "I am the whole," which is the state of non-duality—the highest fruit of all Śāstras and the supreme end of Upāsanā.

In the Paddhati, the word कामकला itself has been treated as a mantra and the letters comprising it have been split up as below and their significance explained. A knowledge thereof will certainly advance the contemplation of Kāmakalā and is therefore quite essential.

क् + अ + अ = का
म् + अ = म
क् + अ = क
ल् + अ + अ = ला.

KHAṆḌA VIII.

Homa (१०४,११५—१३२)

This Khaṇḍa with its Appendix lays down the elaborate ritual pertaining to Homa, but adds that the ceremonial may be gone through or omitted altogether according to convenience, its performance no doubt conferring merit, its omission involving however no sin.

The word होम, from the root हु to sacrifice, means an offering or gift of what is in one's possession, but is restricted in application to oblations to gods offered into the consecrated fire. Though such bāhya or external Homa is declared to be optional, its metaphysical aspect or the āntara (internal) Homa cannot be ignored but should be well understood and it is accordingly dealt with here in some detail.

The Paddhati at the outset requires that the altar for the Homa should be provided in the north-east of the chamber of worship. What is the significance of specifying the north-east for this purpose? The following evidently supplies the clue. It is a settled conclusion of the Upanishads

that the Sahasrāra in the Chitchandramaṇḍala is a lotus of eight large-size petals pointing in the eight directions, with one hundred and twenty-five smaller petals in each, that in the pericarp of the lotus is the "haṁsa" or the Jīvātman and that he moves in the eight petals etc., with varying modifications of the mind. In describing these modifications, the Haṁsopanishad says that in the north-east petal, the Jīvātman is permeated by a desire for making gifts and renouncing possessions.

तस्याष्टधा वृत्तिर्भवति, पूर्वदळे पुण्ये मतिः * * *
ईशान्ये द्रव्यदानं त्यागबुद्धिश्च, मध्ये वैराग्यं ।

The Nāradaparivrājakopanishad however says that in that quarter, tatvajñāna or knowledge of the reality arises. प्राग्दले पुण्यवृत्तिः * * * ईशान्ये ज्ञानं, कर्णिकायां वैराग्यं, केसरेष्वात्माचिन्ता. Both mean practically the same thing; for is not the renunciation of attachment to the super-impositions the knowledge of the substratum? The chamber of worship representing, as it does, the pure mind (p. 45), it is only appropriate that its north-east, which is associated with renunciation, should have been prescribed for Homa.

What is it that should be sacrificed? Not only all that one possesses but also the egotistic idea of one's ownership of them, or in other words the

Ahantā and Mamatā i.e., the feelings of "I" and "mine". This is the conclusion of the Jñānaśāstras. Why? Because both of them are only illusory creations (adhyāropa) of Avidyā on the Ātman, ahantā being the feeling of "I" in regard to the three bodies and the five sheaths which are not the self and mamatā, the feeling of "mine" in respect of internal and external objects not really pertaining to the self. It is these feelings of "I" and "mine" that constitute bondage and they should therefore be sacrificed in the fire of knowledge.

ज्ञानाग्निः सर्वकर्माणि भस्मसात्कुरुते तथा । (Gita. iv. 37)

The following text of Jñānārṇava also deserves to be noticed in this connection.

पराहंतामये सर्वज्ञानदीपविजृम्भिते ।
संविदग्नौ हुनेद्देवि प्रपञ्चहविरुत्कटम् ॥

According to it it is the universe that is āeh-oblation to be thrown into the fire of Parāhantt or Ātman. Jñānavāsishṭha and other authoritative works declare that the mind with saṅkalpas and vikalpas is the universe. The mind which is the cause of the super-imposition of the feelings of self and ownership which constitute the universe is therefore the fit article for sacrifice into the saṁvit agni which is Ātman itself.

अन्तर्निरन्तरमनिन्धनमेधमाने
मोहान्धकारपरिपन्थिनि संविदग्नौ ।
कस्मिंश्चिदद्भुतमरीचिविकासभूमौ
विश्वं जुहोमि वसुधादिशिवावसानम् ॥

(Chintāmaṇistava 58)

तावदग्नौ न होतव्यं तत्तत्तन्त्रोदितं यथा ।
यावदात्ममहावह्नौ मनः पूर्णाहुतिं हुनेत् ॥

(Nityāshodasikārnava V. 40)

As long as the mind which is the universe is not offered as Pūrṇāhuti in the great fire of Ātman which has no limitations of time, space or objectivity, the offerings of external objects into the fire by prescribed sacrificial rites will not be considered duly offered. But if the mind has been sacrificed in the fire of Ātman, even the external sacrifice takes the form of Jñānahoma.

As long as modifications of the mind continue to arise, attempts should be made to get rid of them then and there by dissolution and when one feels sure that there are no further vāsanās in the mind to give rise to modifications, he has reached the stage of Vāsanākshaya, which is Manonāśa, the purṇāhuti above spoken of.

The same idea is expressed in the Tantrarāja.

होमो विश्वविकल्पानामात्मन्यस्तमयो मतः ।

Homa is the merging of all differences appertinent to the universe in the Ātman. The Bhāvanopanishad also expresses the same idea thus:—

अहं, त्वं, अस्ति, नास्ति, कर्तव्यं, अकर्तव्यं, उपासितव्यं इति विकल्पानाम् आत्मनि विलापनं होमः ।

The Jñānārṇava mentions as follows in the Jñānahomapaṭala :—

पुण्यपापे हविर्देवि कृत्याकृत्ये हविः प्रिये ।
संकल्पश्च विकल्पश्च धर्माधर्मौ हविस्तथा ॥
जुहुयात्परमेशानि आत्माग्नौ मनसा स्रुचा ।

"One should sacrifice in the Ātmāgni (chit agni) all pairs of opposites—merits and demerits, lawful and unlawful acts, saṁkalpas and vikalpas, and Dharma and adharma—with the mind as the ladle." It further says:—

निष्प्रपञ्चो यदा देवि जायते मन्त्रवित्तमः ।
तदा सच्चिन्मयः साक्षात्केवलं ब्रह्मसाधकः ॥

When the ideas of differences in the universe are removed owing to the extermination of vāsanās, manonāśa sets in. Simultaneously, tatvajñāna or the ability to perceive directly Brahman which is satchitānanda dawns on the aspirant.

In Śrī Lalitopākhyāna, it is mentioned that Lalitā, who is satchitānanda, appeared in the great sacrifice known as Sarvasamhāra yāga. This appearance of Lalitā, the lakshyārtha or the

ultimate meaning of अहं in the Mahāvākya, is only the aforesaid tatvajñāna.

In the Fourth Khaṇḍa (pp. 133–34), under Ātmapātrasvīkāra, the meaning of Āntarahoma has been explained. It is worth referring to it now. Does it not show clearly that Mahāyāga is no other than the getting rid of Jīvabhāva?

Resumé OF KHAṆḌA VIII.

Topic.	Vāsanā.
Chamber of worship	Pure mind.
Its north-east	Desire for renunciation.
Homadravya	Mind with saṅkalpas and vikalpas.
Sacrificial fire	Chitagni or Ātman.

KHAṆḌA IX

From Balidāna to Havihpratipatti. (१०३-१११)

This Khaṇḍā treats of the following topics:--

(i) Balidāna--Pradakshiṇa--Namaskāra--Japa.
(ii) Stotra of Devī.
(iii) Suvāsinīpūjā--Alipātradāna.
(iv) Sāmayikapūjā.
(v) Tatvaśodhana—Havihpratipatti.

(i) Balidāna. (१०४-१०५)

The Paddhati lays down that to the right of the Devi, a vyāpakamaṇḍala should be drawn with the Sāmānyārghya and that the balipātra referred to on p. 212 should be placed therein. After sprinkling water consecrated by repeating the mantra ओं ह्रीं सर्वविघ्नकृद्भ्यः सर्वभूतेभ्यो हुं फट् स्वाहा thrice, the bali should be offered to the bhūtas.

Balidāna is the offering of an object to a devatā. In this sense, naivedya dealt with in Khaṇḍa VI will also be bali; but it is not usual to call it so. Though both are alike religious offerings, there is this difference between them:—while in the case of naivedya, the offerer is required to partake

of the offering, he is not permitted to do so in respect of bali. The Bhagavad Gītā extols the merit of the former in these terms :—

यज्ञशिष्टाशिनः सन्तो मुच्यन्ते सर्वकिल्बिषैः । (iii. 13)

यज्ञशिष्टामृतभुजो यान्ति ब्रह्म सनातनम् ॥ (iv. 31)

Those who partake of the remains of a yajña "are relieved of all sins" and "attain Brahman."

Balidāna here is to the bhūtas or evil spirits putting obstacles in the way of the regular performance of the ritual. In regard to the Jñānayajñā of Śrī Vidyā, it has been mentioned on p. 78 that the real obstacles to it are ideas of duality. The agency responsible for such ideas is the adventitious Ajñāna. "बलिदेव्यः स्वमायाः स्युः" says the Tantrarāja (xxxv. 3) and the commentator Saubhāgyānandanātha explains स्वमायाः as अतस्मिन् तद्बुद्धिं जनयित्वा उन्मार्गप्रवर्तिकाः शक्तयः i.e., those śaktis that lead one astray by inducing erroneous knowledge. Erroneous knowledge or adhyāsa as it is called is of two kinds—nirupādhika and sopādhika—common examples whereof are the perception of a serpent in a rope and the appearance of water in a sandy waste respectively. The śakti that gives rise to such erroneous perceptions and their concomitants, fear, joy etc. is known as Māyā or Ajñāna, and it is to this bhūta that the balidāna has to be made.

For the removal of such malefic influences a prayer was no doubt sent forth at the very outset (p.78) that they "might perish by the command of Śiva". But whatever the strength of feeling behind that prayer, they keep on appearing again and again by Bādhitānuvṛtti (explained on p. 202) as in the case of the mirage. It is necessary to note that the persistence of such erroneous perception even after the knowledge of the background is due to the upādhi alone. The appearance of the universe to a Jīvanmukta is due to upādhi. Just as for the mirage, the Sun's rays, the sand, the eyes of the beholder etc., are the upādhis, so also for the appearance of the universe to a Jīvanmukta, his body is the upādhi. This body continues to exist till his prārabdha is worked off. "Does not prārabdha cease for a Jīvanmukta ?" is a legitimate question. True ; for a Jñāni there is no prārabdha. The moment the adhyāsa of "I" on his body ceased on attaining tatvajñāna, his prārabdha karma also had died out. ज्ञानाग्निः सर्वकर्माणि भस्मसात्कुरुते तथा । says the Gītā (iv. 37). But in the eyes of others it appears as if there is a portion of prārabdha still left over. According to the Manīshāpañchaka text quoted on p.128, the Jñāni makes over his body to prārabdha. Therefore, the body alone is the remnant of his prārabdha and as it has been accepted that the body is the upādhi for the appearance of

the universe, such appearance is bound to persist as long as the body exists.

But the appearance of the universe that was formerly an obstacle to his attainment of Jñāna is really no impediment after his attaining Jñāna. The appearance is caused by vikshepaśakti. Ajñāna has, as already stated on p.88, two śaktis:—āvaraṇa and vikshepa. It is only vikshepa associated with āvaraṇa that brings about bondage. Vikshepa alone without āvaraṇa is incapable of producing bondage. To a Jīvanmukta the appearance of the world is due to vikshepa unassociated with āvaraṇa; for has not āvaraṇa been destroyed already by Ātmajñāna? For the appearance of the world and for the body which is the upādhi therefor, the mind alone is the cause. Therefore the mind alone is the bhūta and balidāna is made to satisfy it. This is a great secret.

The Paddhati says "बलिपात्रे निवेदनसामग्रीः किंचित्किंचिदादाय." It therefore appears that the ajñānāmśas, i.e., nāma and rūpa, of the articles offered as naivedya to the devatā are alone meant for balidāna. What can be identified with Chitśakti that is not different from Ātman are only asti-bhāti-priya. Nāma and rūpa, being inert, cannot be identified with the chetanā.

अस्ति भाति प्रियं रूपं नाम चेत्यंशपञ्चकम् ।
आद्यत्रयं ब्रह्मरूपं जगद्रूपं ततो द्वयम् ॥

The Akhaṇḍākāravṛtti is the Vyāpakamaṇḍala on which the bali is offered.

Having eliminated name and form by the two syllables ओं and ह्रीं, the prakāśa and vimarśa praṇavas, the upāsaka should offer them to the obstructing bhūtas and drive these far away. The particles हुं फट् स्वाहा indicate the act of driving.

After balidāna in this manner, the Paddhati lays down Pradakshina, Namaskāra and Japa.

Pradakshiṇa: The significance of pradakshiṇa is the elimination of the gross or jaḍa aspect i.e., name and form of the objects of sense which the mind in its various modifications tries to reach and merging them in Brahman.

Namaskāra is remaining as Brahman without the slightest trace of names and forms.

Japa can be classed under three heads—nigada, upāmśu and mānasika. *Nigada* is pronouncing the mantra aloud, *upāmśu* is to pronounce it in such a way that it is audible only to oneself and *mānasika* is mental contemplation. Of these it is the mānasika alone that is said to be prescribed for the uttamādhikāris. Japa is included in vāchika yajña or oral worship.

संयतेन्द्रियसंचारं प्रोच्चरेन्नादमान्तरम् ।
एष एव जपः प्रोक्तो न च बाह्यजपो जपः ॥

(Nityāshoḍaśikārṇava. v. 39)

व्याख्यानम्—संयतः निरुद्धः इन्द्रियाणां ज्ञानकर्मेन्द्रियाणां संचारः स्वस्वविषयाभिमुखी प्रवृत्तिः यस्मिन्कर्मणि तद्यथा भवति तथा आन्तरं अन्तरकृत्रिमतया प्रसरन्तं नादं अनाहतं प्रोच्चरेत् । एष एव जपः सर्ववर्णप्रकृतिभूतनादाभ्यासेन सर्वमन्त्राणां युगपदेव सिद्धिजनकत्वात् । बाह्यो वैखरीरूपवर्णानुपूर्वीविशेषोच्चारणरूपो जपो न जपः। नाखिलमन्त्रसिद्धिदायकः। तत्तदानुपूर्वीमात्रसिद्धिजनकत्वादिति भावः ।

After controlling all outward tendencies of the mind through the jñānendriyas and the karmendriyas, enjoying the Anāhatanāda in its natural flow is mānasikajapa. This nāda is the root-cause of all the letters of the alphabet. These letters form the basis of all the mantras. Therefore the enjoyment of nāda produces the siddhi of all mantras. By repeating aloud a certain mantra, only the siddhi of that particular mantra is obtained, and not of all mantras. For a more detailed treatment reference may be made to Varivasyārahasya I.44.

(ii) Stotra. (१०५-१०८)

The Bhāvanopanishad says (p. 19 *supra*) that stotra is the act of withdrawing into Brahman the nāda which is the abode of all letters; but the most esoteric sense of stotra is the contemplation of the positive and negative attributes of the Chit-

śakti, the object of worship. As in the ultimate state there is nothing else besides the Chitśakti, which is Ātman undifferentiated from Brahman, what objection is there in holding that stotra is only the contemplation of Ātman? को वा वन्द्यो मदन्यतः "Who else is there fit to be worshipped except myself?"

In the Paddhati twelve stanzas beginning with गणेशग्रहनक्षत्रयोगिनीराशिरूपिणीम् and ending with चतुराज्ञाकोशभूतां नौमि श्रीत्रिपुरामहम् have been included for stotra. For the philosophical significance of these, the maṅgalācharaṇa (auspicious introduction) to the Nityāshoḍaśikārṇava and Tantrarāja II. 88—100 may be referred to. It is not dealt with here for want of space.

(iii) Suvāsinīpūjā. (१०८—१०९)

A lady whose husband is alive is called a suvāsinī. As Brahman or Śiva is immortal and eternal, Brahmaśakti or Chitśakti alone is the nityasuvāsinī or the eternal suvāsinī. Others are only gauṇasuvāsinīs or suvāsinīs by courtesy. The object of the suvāsinīpūjā is to emphasise the need for recognising the Mukhyasuvāsinī or Paradevatā in the gauṇasuvāsinīs also.

"तद्रूपिणीमेकां शक्तिं संपूज्य" says the Kalpasūtra. The use of the words एकां शक्तिं in the singular is purposely to indicate non-duality. सुवासिनी and

सुवासिन्यर्चनप्रीता are two names of the Paradevatā in the Sahasranāma. Do not these show the importance of suvāsinīpūjā?

Alipātradāna: After worshipping the suvāsinī duly with arghya etc., upachāras, the upāsaka is required to offer her the alipātra. आलि means wine or Amṛta. As the alipātra is filled with amṛta of Viśeshārghya which is a representation of the universe and of Jīva the enjoyer, it also represents the same. The meaning of the mantra अलिपात्रं...जहि pronounced when offering the alipātra is:—"Oh graceful lady, the self-resplendent one, this amṛtapātra with māṁsa is given to you. Pray accept this, conquer my enemies and confer glory." The enemies referred to are desire, anger etc. and the glory is that of an ever-blissful life.

The mental modifications of desire, anger etc., are caused by differential outlook, itself the effect of Ajñāna or false super-imposition of name and form on the Chitśakti. Ajñāna disappears on the dawn of a knowledge of the background of reality, and with it vanishes its effect. Then the glory of an ever-blissful state shines of itself. What the Devī in the form of suvāsinī accepts is only the differentiation of name and form.

The mantra वत्स तुभ्यं...ददाम्यहं recited by the suvāsinī when returning the pātra suggests that Satchidānanda that is left over when the

nāma and rūpa have been taken out by the Devī, is vouchsafed to the upāsaka. What the upāsaka, who is a mumukshu, asks for is Moksha only and the obstacles to its attainment are only the aforesaid mental modifications of desire, anger etc., engendered by Ajñāna. That all such mental modifications of Ajñāna are destroyed by the Paradevatā in the form of Akhaṇḍākāravṛtti is an accepted conclusion.

पीतशेषं कुलामृतं मया दत्तं The Kulāmṛta which is representative of the universe consisting of Bhogya, Bhoktā, Bhoga and Preritā (Īśvara) should be identified with the Chitśakti, which is not different from Brahman, by Bhāgatyāgalakshaṇā.

(iv) Sāmayikapūjā. (१०९)

The Paddhati then requires that the Sāmayikas present should be duly worshipped and offered pātras for performing tarpana etc.

Sāmayikas are those who are keen on the constant meditation of Śiva-śakti-sāmarasya or the unity of Jīva and Brahman. Worshipping them is propitiating them. By what will they be satisfied? It is a recognised fact that they are satisfied only by Brahmābhyāsa.

Brahmābhyāsa is contemplating about the sāmarasya of Śiva and Śakti, talking about it to others, discussing with others about its nature and meditating solely on it with a one-pointed mind.

तच्चिन्तनं तत्कथनमन्योन्यं तत्प्रभाषणम् ।
एतदेकपरत्वं च ब्रह्माभ्यासं विदुर्बुधाः ॥

(Pañchadaśī vii. 106)

Therefore to converse on Jīvabrahmaikya is sāmayikapūjā. The material for this pūjā is the Akhaṇḍākāravṛtti which is represented by Viśeshārghya.

(v) Tatvaśodhana—Haviḥpratipatti. (११०-१११)

The secret meaning of Tatvaśodhana is the recognition of the Chitśakti, which is the Ātman not different from Śiva, by analysing the thirty-six tatvas—aśuddha, miśra and suddha—beginning with pṛthvī and ending with Śiva, with the help of the Akhaṇḍākāravṛtti, the Viśeshārghya. Is it not a settled conclusion that the world made up of the thirty-six tatvas is only illusory being super-imposed on the Paradevatā who is the samvit? Therefore, Tatvaśodhana is first of all merging the aśuddha, miśra and śuddha tatvas in the sthūla, sūkshma and kāraṇa śarīras respectively, then merging these in Jīva as their adhishṭhāna and finally getting rid of the Jīvabhāva also and attaining Kūṭasthabhāva,

becoming one with Brahman. This idea is borne out by the mantra "आर्द्रं ज्वलति" reciting which the upāsaka is required to sacrifice the Viśeshārghya in chidagni. This mantra has been explained in detail in Khaṇḍa IV (pp. 133-134) in connection with Ātmapātrasvīkāra.

After the Tatvaśodhana, the perfect Śiva alone remains. The universe that is experienced indirectly and directly is only the perfect Brahman and what transcends the universe is also Brahman. Realisation of the perfect Brahman means attainment of the state indicated by अहं ब्रह्मास्मि or Akhaṇḍabhāva where there is nothing but the pūrṇasvarūpa. This is also known as the sahaja (natural) state. This is the ultimate goal of Vidyopāsti.

Resumé OF KHAṆḌA IX.

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Resumé OF KHAṆḌA IX.

Topic.	Vāsanā.
Vyāpakamaṇḍala	Akhaṇḍākāravṛtti.
Bhūta	Ajñāna—mind.
Balidāna	Assignment of all worldly enjoyments, etc, to the sthūla, sūkshma and kāraṇa śarīras.
Bali	Nāmarūpa.
Pradakshiṇa	Merging the mental modifications running after worldly pleasures in the Ātman.
Namaskāra	Remaining as Brahman without any outward activity.
Japa.	Nādānusandhāna.
Stotra	Ātmānusandhāna.
Suvāsinīpūjā	Recognition of the Paradevatā in the suvāsinī.
Sāmayikapūjā	Discussions on Jīvabrahmaikya.
Tatvaśodhana	Attainment of Brahman.

KHAṆḌA X.

Pūjāsamarpaṇa and Devatodvāsana. (११२)

Pūjāsamarpaṇa:—That the pūjā is nididhyāsana and savikalpasamādhi has been mentioned clearly in the Introduction and re-iterated several times in the course of the succeeding Khaṇḍas. Nididhyāsana and Savikalpasamādhi are of the nature of steady contemplation of Jivabrahmaikya and are Akhaṇḍākāravṛtti. This Akhaṇḍākaravṛtti is Vimarśa. This is also what is known as Vṛttijñāna. This should be dedicated to the Paradevatā i.e., merged in Her. After the eradication of the knot of the heart, doubts and karmas, no purpose is served by nididhyāsana and savikalpasamādhi or in other words Akhaṇḍākāravṛtti. Therefore Vimarśajñāna or the śuddha tripuṭi also disappears and the pure jñeya, Brahman, alone remains. The attainment of this residual state is the esoteric significance of Pūjāsamarpaṇa.

अज्ञानकलुषं जीवं ज्ञानाभ्यासाद्विनिर्मलम् ।

कृत्वा ज्ञानं स्वयं नश्येज्जलं कतकरेणुवत् ॥ (Ātmabodha)

Just as the clearing-nut (kataka) clears dirty water and itself settles down along with the dirt as a sediment, so also the Vṛttijñāna clears the

Jīvabhāva and becomes quiescent. This residual state is nirvikalpasamādhi as explained in the commentary on Tripurārahasya, Jñāna Kāṇḍa.

ततः प्रोक्तनिदिध्यासनपरिपाकात् प्रोक्ताकारवृत्तेरयत्नेनानुवृत्तिरूपसविकल्पसमाधिर्भवति । अत्र सविकल्पसमाधौ ध्येयध्यात्रादिभेदपरिस्फूर्तिरस्ति । एतस्यैव अभ्यासप्रकर्षेण परिपाके 'एवमहं ध्यायामी'त्यन्तःसूक्ष्माभिमानांशविगलने ध्येयशुद्धचिन्मात्रात्मकस्थितिपरिशेषो निर्विकल्पसमाधिः ॥

Devatodvāsana :—In the sahajasthiti, which is Śivaśakti-sāmarasya or advaitāvasthāna, there being no need for Vimarśavṛtti, it effaces itself. This effacement of vimarśa is Devatodvāsana; for is not Paradevatā the Chitśakti, Vimarśa? All the Āvaraṇadevatās, who are of the nature of Karma, Bhakti, Vairāgya, Gurūpasadana, Laya, Mantra and Haṭha Yogas etc., Śravaṇa, Nididhyāsana etc., merge in the Chitśakti and this Chitśakti also coalesces in the Mahāprakāśa transcending thought and speech.

The Paddhati says that after merging all the Āvaraṇadevatas in Her, the Paradevatā should be restored to the hṛdaya by Khecharī mudrā. Hṛdaya, or daharākāśa as it is otherwise called, is the place where the Chitśakti, which is not different from the Paramātman, resides permanently. As the Paradevatā was brought out from the hṛdaya to stay

in the object outside, she must also be taken back to the same place.

'हृदि विसर्जयेत्' इति स्वप्रतिष्ठिततया शिवमनुसंदध्यादित्यर्थः। हृदयं हि तस्य नियतं स्थानम्।

'ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति।' इति स्मृतेः। 'हृदयं तद्विजानीयात्' इत्यारभ्य 'तस्याः शिखाया मध्ये परमात्मा व्यवस्थितः। स ब्रह्मा, स शिवः, स हरिः, सेन्द्रः सोऽक्षरः परमः स्वराट्' इत्यन्तश्रुतेश्च ॥

(Sūtasamhitā I. iv. 12 Com.)

Resumé OF KHAṆḌA X.

Topic	Vāsanā.
Pūjāsamarpaṇa	The merging of the Akhaṇḍākāravṛtti in the Paradevatā.
Devatodvāsana	The needlessness of Jñāna after direct realisation.

KHAṆḌA XI.

Śāntistava and Viśeshārghyodvāsana. (११२).

Śāntistava— The word शान्ति means nityatṛpti or eternal satisfaction. This is had when all desires are attained. According to the text "सोऽश्नुते सर्वान् कामान् सह" of the Taittirīya Upanishad, it is the Ātmajñāni alone that can be said to have attained all his desires. He alone is kṛtakṛtya or done with his work. He has nothing else still to do. Therefore he has neither pravṛtti nor nivṛtti. He can be compared to the tranquil waveless ocean. This state is termed Śānti. A Jñāni who has reached this state, by virtue of his innate qualities of Maitrī, karuṇā etc., wishes that the whole world should reach to the eminence he has attained and sends out his prayer to Parameśvara asking him to bestow His grace on all. Such a prayer is Śāntistava. Cf. लोकाः समस्ताः सुखिनो भवन्तु in common usage.

Viśeshārghyodvāsana:—It was said in Khaṇḍa IV that the Viśeshārghya is the Yathārthaviśeshajñāna. This Jñāna will arise only in a pure mind. The realisation "सर्वं खल्विदं ब्रह्म" "अहं ब्रह्मास्मि" arises only in the Akhaṇḍākāravṛtti which is within the reach of a mind predominant in

śuddhasatva. This state is called Turīya. Savikalpasamādhi is also the same. Nirvikalpasamādhi is that state where the śuddha triputi existing in the savikalpa state disappears and the mind merges in the secondless Śiva. This is also of two kinds: advaitabhāvanā and advaitāvasthāna. When the nirvikalpasamādhi is associated with the ajñātavṛtti of the antahkaraṇa, it is the advaitabhāvanā kind. Pūjāsamarpaṇa and devatodvāsana come under this class. When practice in this gets deeper and deeper, the Śivākāravṛtti also settles down. This state that is without any vṛtti is known as the upaśānta state or advaitāvasthāna nirvikalpasamādhi. Just as a drop of water sprinkled on a red-hot bar of iron merges into the iron, so also in this state the śivākāra chitvṛtti, which is Vimarśa, merges in the Śiva who is Mahāprakāśa. This in the opinion of the great is the tatva of the Viśeshārghyodvāsana. It is in this state that Śāntistava finds a place.

ब्रह्मैवाहं चिदेवाहमेवं वापि न चिन्त्यते ।
चिन्मात्रेणैव यस्तिष्ठेत् वैदेहीमुक्त एव सः ॥
निश्चयं च परित्यज्याहं ब्रह्मास्मीति निश्चयम् ।
आनन्दभरितस्वान्तो वैदेहीमुक्त एव सः ॥

(Tejobindu Upanishad).

Transcending even the thoughts "I am Brahman, I am Chit," he who is Chit itself is verily

a Videhamukta. Transcending the conviction "I am Brahman," he who is perfect bliss is a Videhamukta.

यया यया भवेत्पुंसां व्युत्पत्तिः प्रत्यगात्मनि ।
सा सैव प्रक्रियेह स्यात् साध्वी सा च व्यवस्थितिः ॥

(Naishkarmyasiddhi.)

That prakriyā or method by which a man obtains the direct knowledge of the Pratyagabhinna Brahman or the Brahman that is not in any way different from the inner self is the best here i.e., in advaitic Vedānta.

निर्विशेषे परब्रह्मण्यात्मचित्तस्थिरीकृतिः ।
उपासनमिति प्रोक्ता तद्विना को नु मुच्यते ॥

Thus ends the method of Śrī Vidyopāsti which is a form of nididhyāsana and savikalpasamādhi.

तत्त्वंपदार्थश्रवणादिशिष्टं
ब्रह्मैकमस्मीति विचिन्त्य नित्यम् ।
ऐकात्म्यमासाद्य विनष्टबन्धा
य एव धन्याः पुरुषोत्तमास्ते ॥
आविद्यकाञ्जैवगुणांस्तथान्यान्
मायामयानैशगुणांश्च हित्वा ।
विद्यामयान्स्वीयगुणान्भजन्तः
सद्यो विमुक्ता विबुधोत्तमास्ते ॥

मत्तो नान्यत्पूर्णसमाधावविकल्पे
यज्जीवेशाद्येतदसत्यं जडदृश्यम् ।
सम्यक् ज्ञानी मन्यत एवं व्यवहारे
प्रारब्धार्थोऽप्यत्र न दैन्यं भजते हि ॥

ज्ञाताज्ञातान्सर्वविकारानपलाप्य
श्रुत्याचार्यप्रोक्तसरण्या भुवि विद्वान् ।
स्वास्थ्यं भेजे निर्विचिकित्सो निर्मानः
सोऽयं धन्यः सर्वशरीरिष्वखिलात्मा ॥

महावाक्यारण्या मथनजनितः स्वात्महुतभुक्
समं विद्यापत्न्या विजनतलशालामपि विशन् ।
परं जेतुं लोकं सकलकरणैरेव सहितः
समाधिं चिद्रूपे यजति खलु विद्वन्मखिवरः ॥

शान्त्या युक्तं गुरुजनभक्तं
लब्ध्वा शिष्यं निजपदसक्तम् ।
कृत्वा लोके स जयति मुख्यः
स्वात्मारामः परहितबुद्धिः ॥

(तत्त्वसारायणे उपासनाकाण्डः)

न शब्दशास्त्रव्युत्पत्तिर्न न्यायनिपुणा मतिः ।
केवलं गुरुपादाब्जस्मृतिरत्र गतिप्रदा ॥

॥ इति शिवम् ॥

श्रीवत्सगोत्रवंशमुक्तामणेः अभिरामशर्मणः पुत्रेण, श्वेत-
वननिवासिनां नारायणयज्वनां पादारविन्दचञ्चरीकेण,
चिदानन्दनाथेति दीक्षानामधेयानां सुब्रह्मण्यार्याणां
अनुग्रहपात्रेण नटराजशर्मणा आङ्गलभाषया
अनूदितः श्रीविद्यासपर्यावासनानामकोऽयं
ग्रन्थः श्रीमहात्रिपुरसुन्दर्याः पादार-
विन्दयोः मनःपूर्वमर्पितो
विजयतेतराम् ॥

शुभमस्तु

ओं तत्सत्

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